Is the *Times Book Review* Irrelevant? By Michael Wolff

OCTOBER 12, 1998

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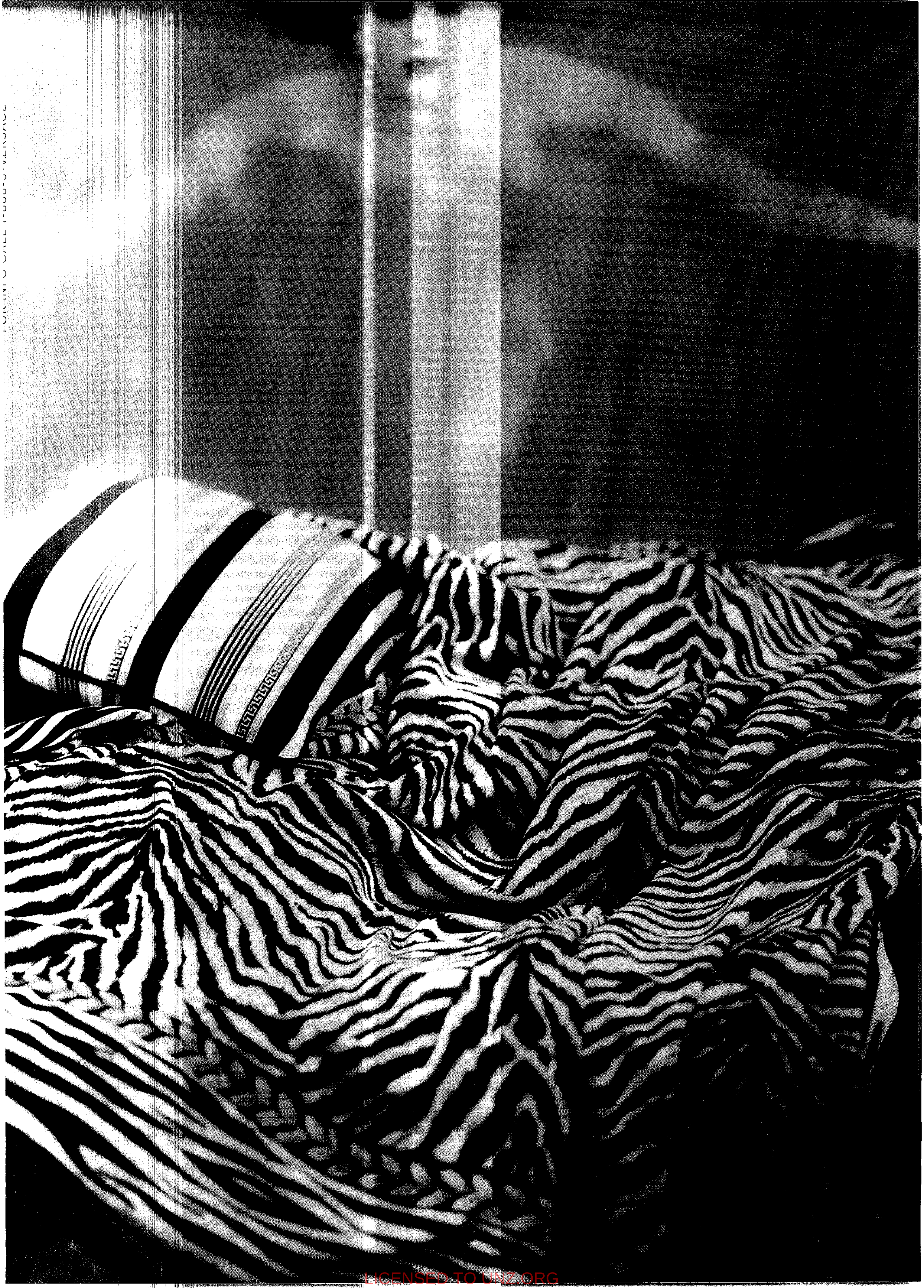

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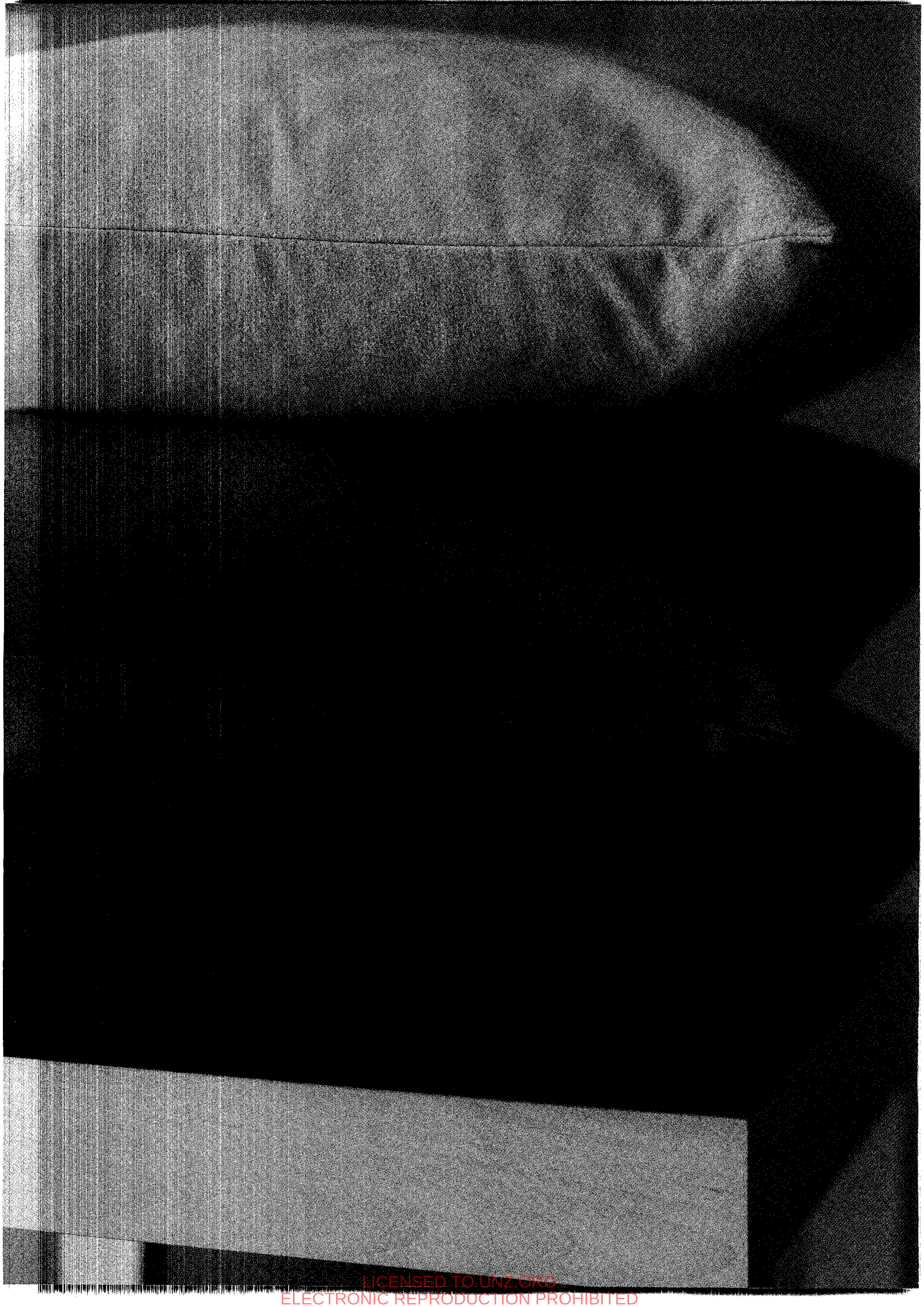

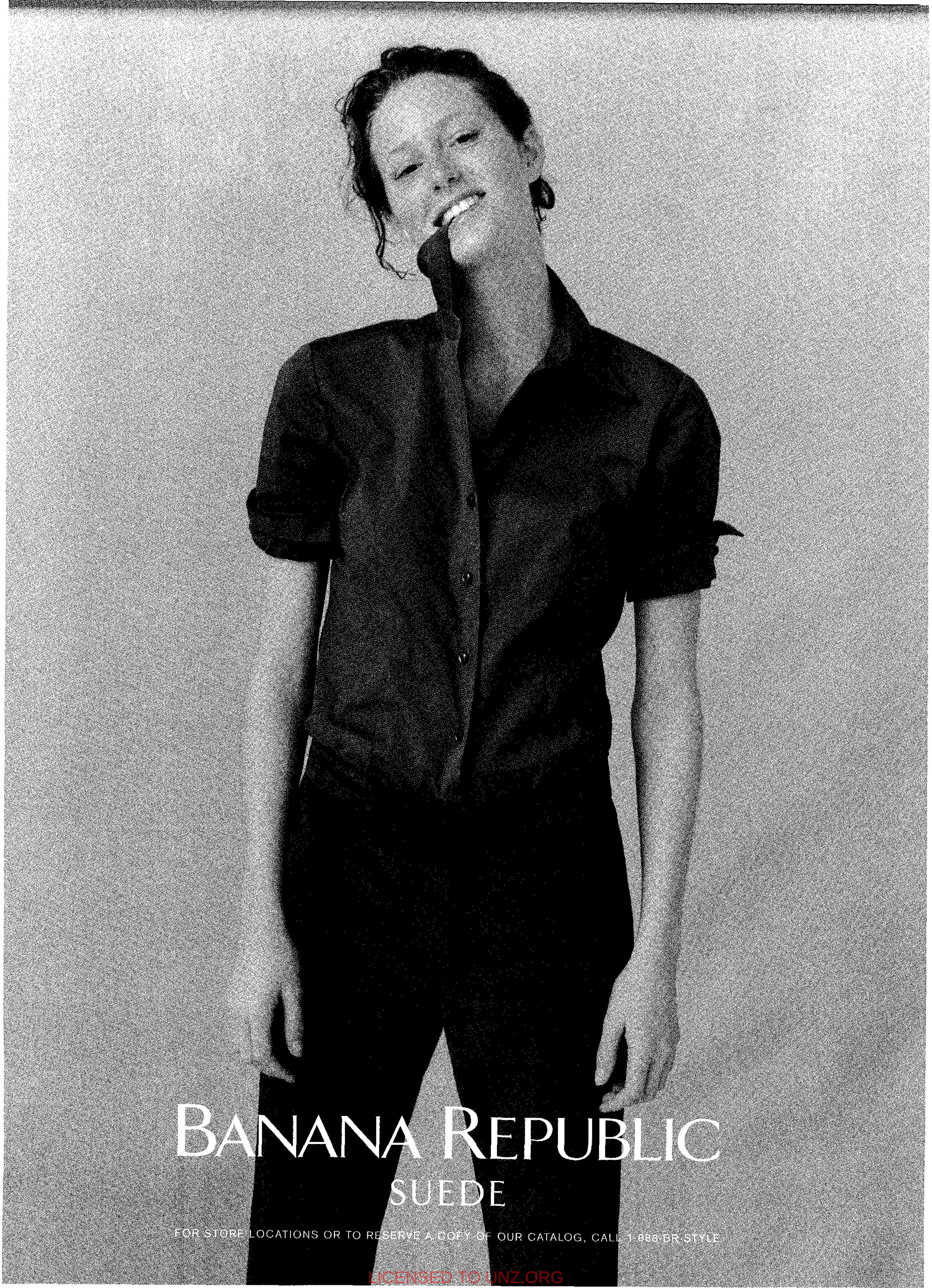
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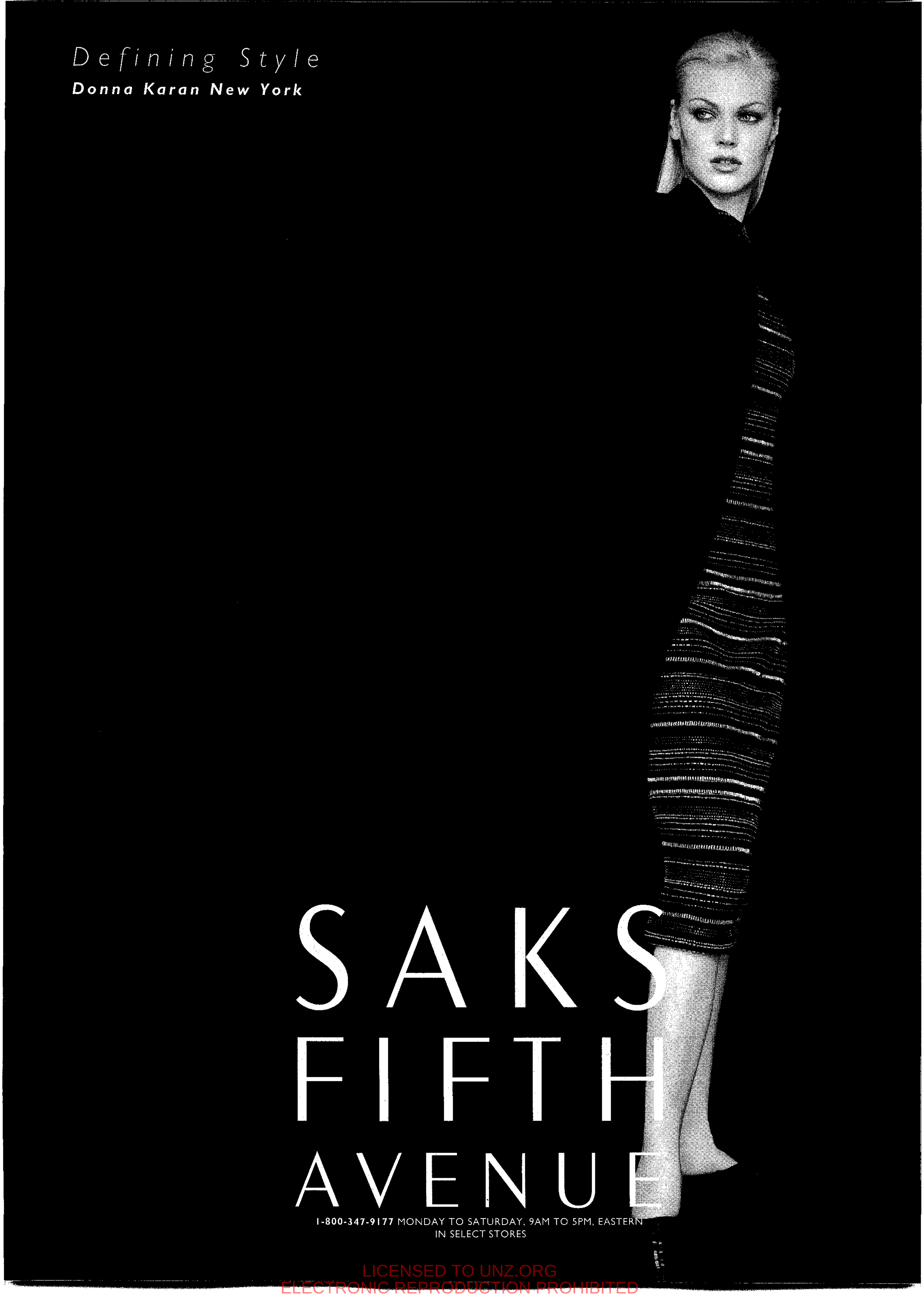

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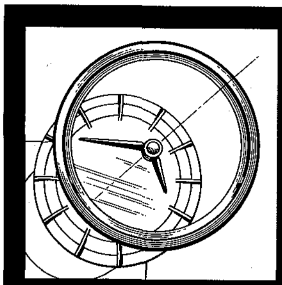

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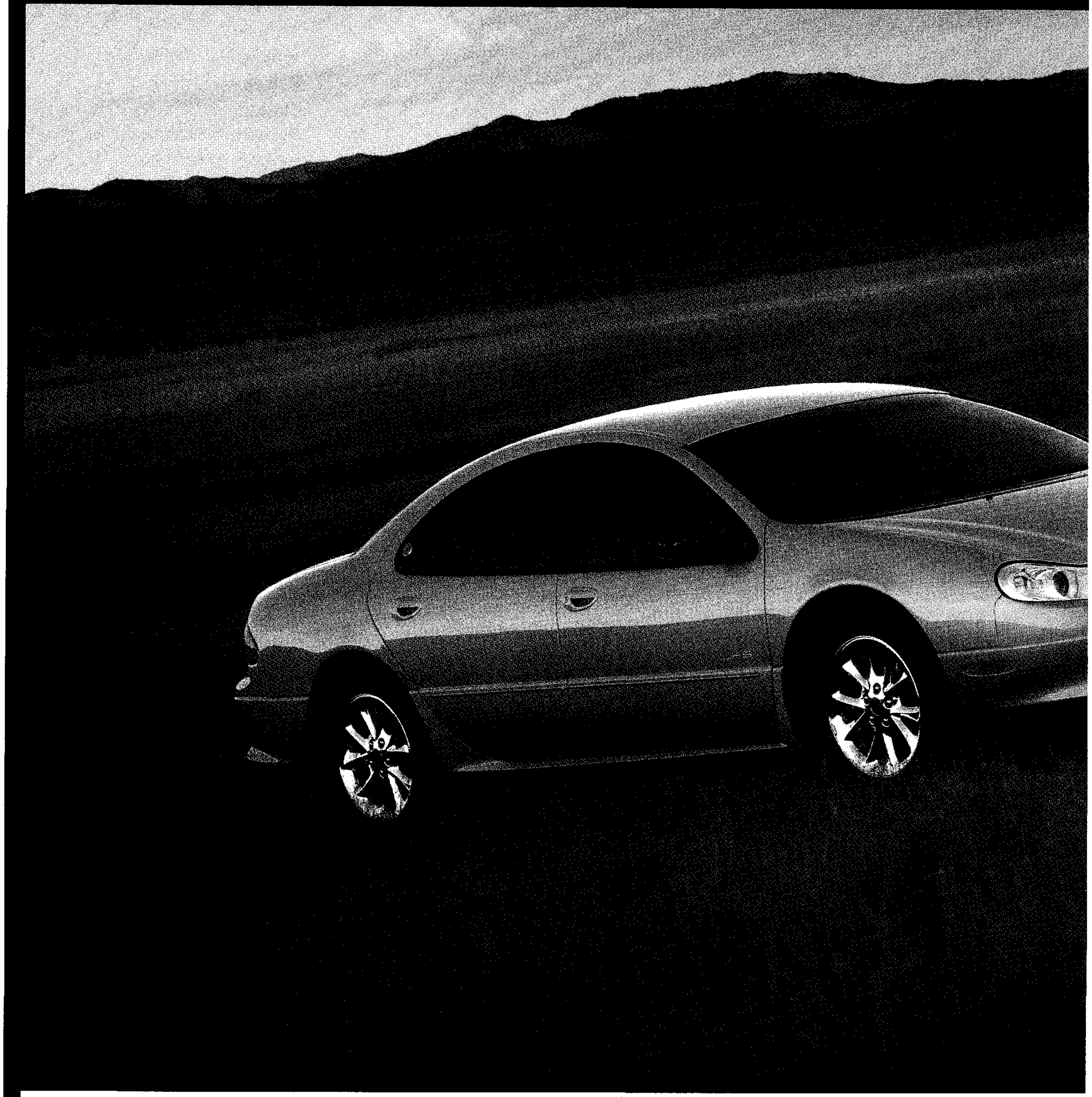

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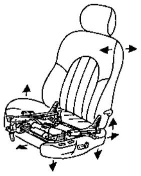

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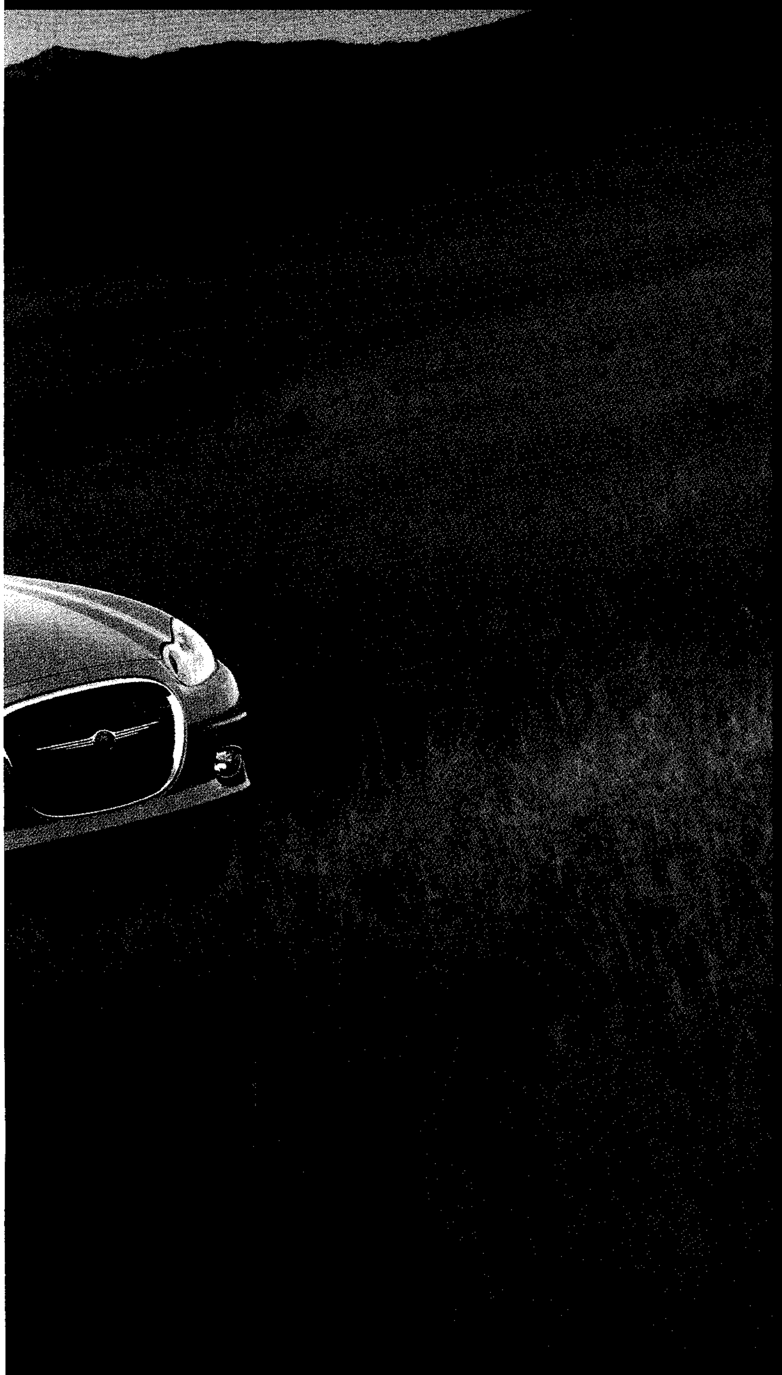

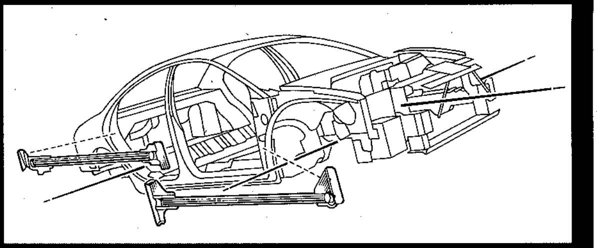

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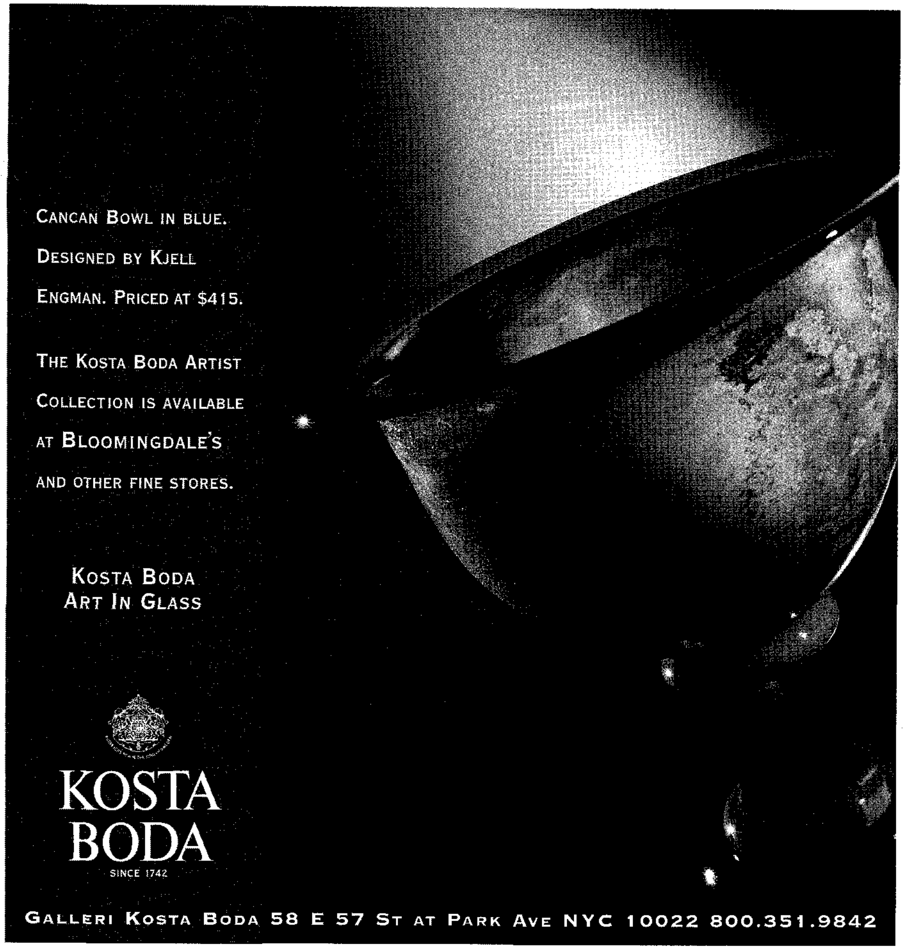
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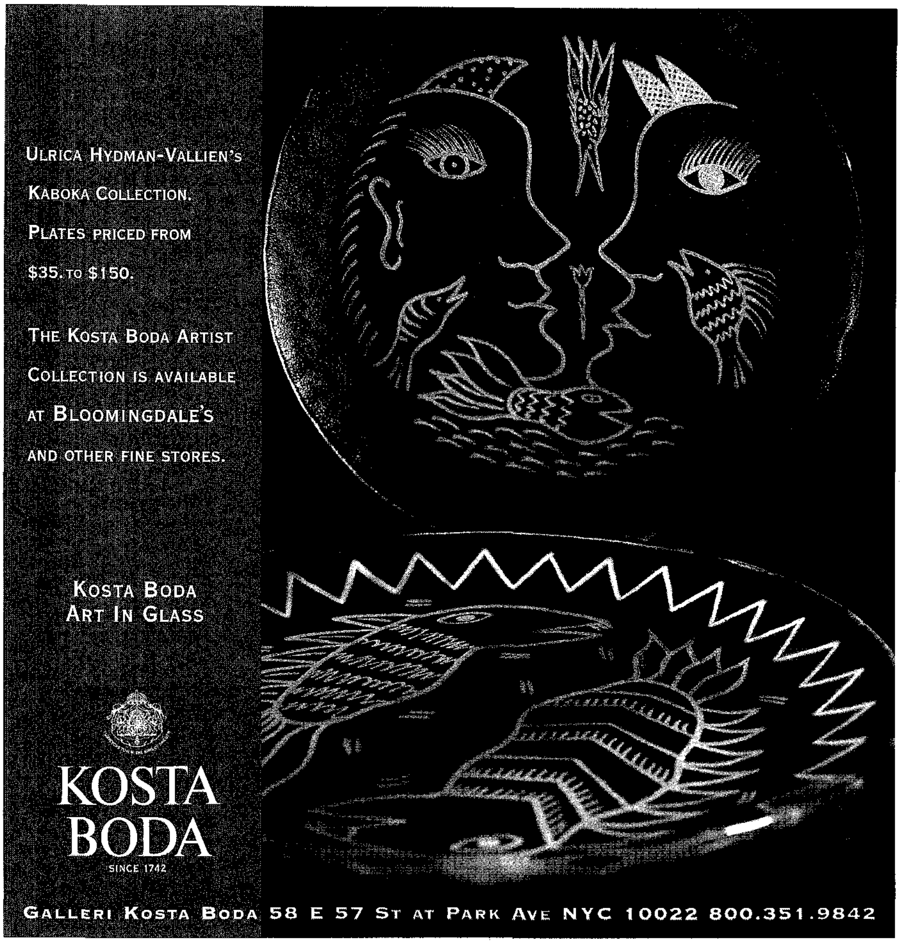
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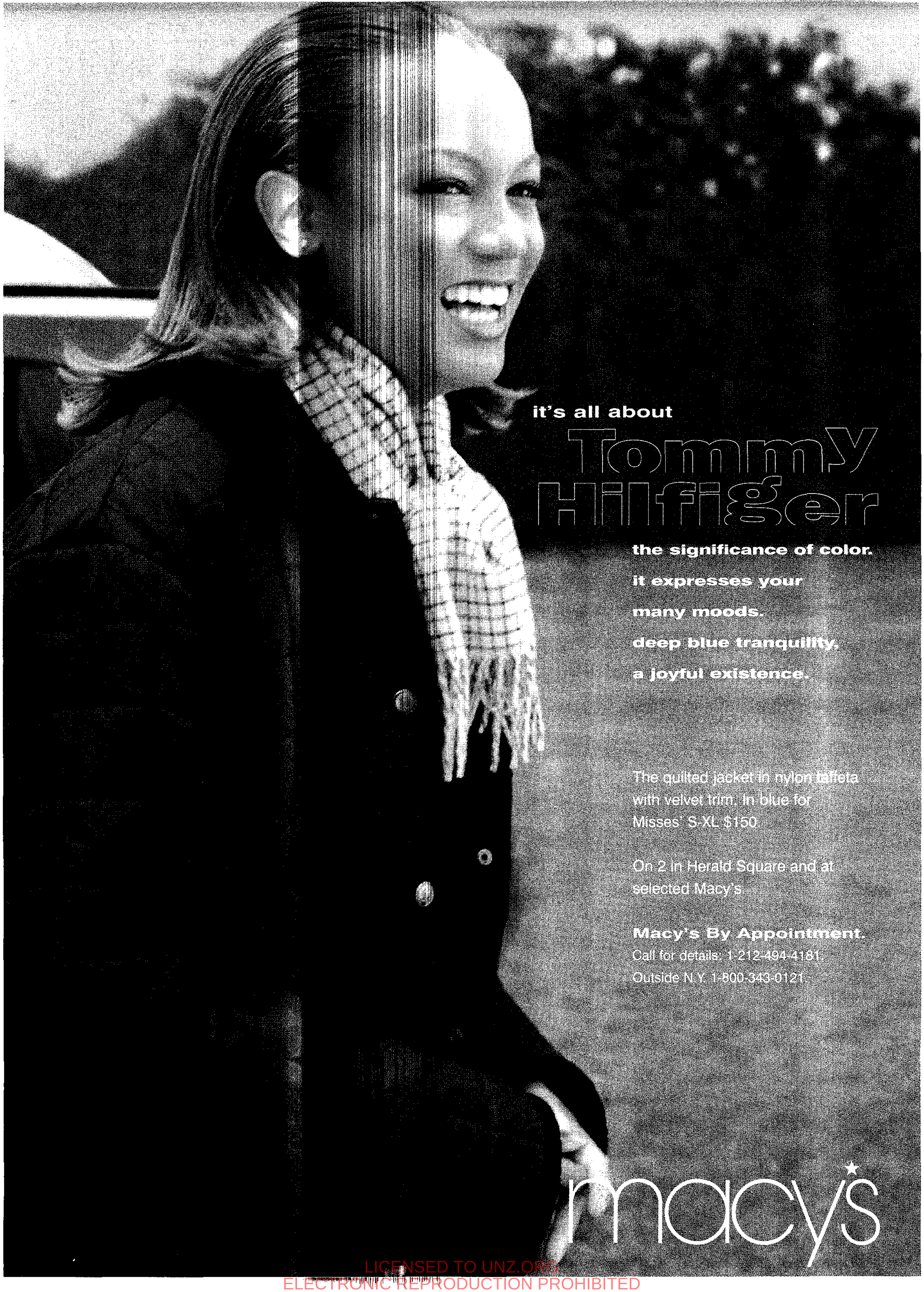

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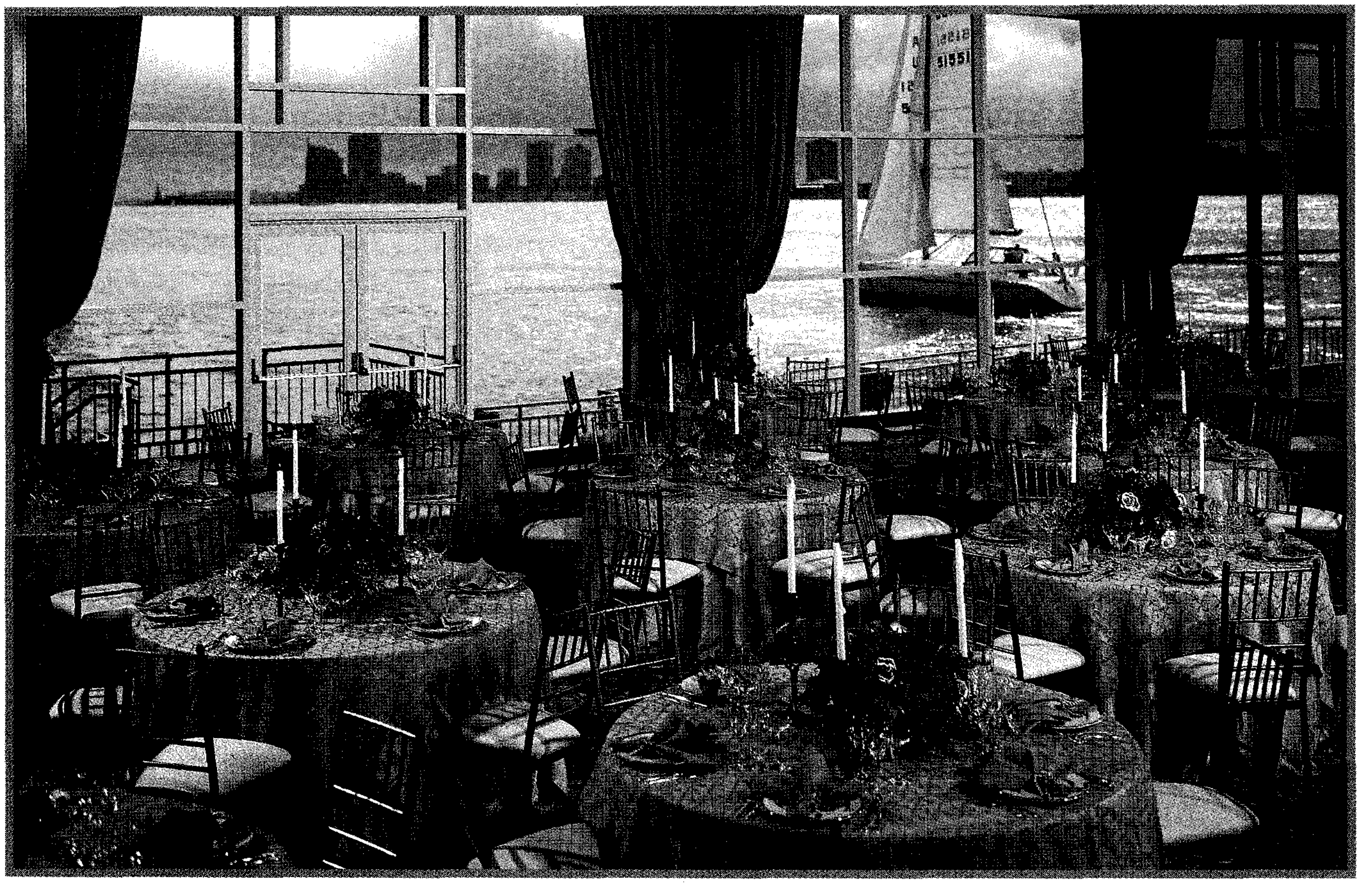

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Enough Already

The American people express their frustration with all-Clinton-all-the-time; why are Jews defending Muhammad?; Brenda Monte's bad taste.

I JUST WANT TO THANK YOU FOR KEEPING your magazine this way. It's with great pleasure that the *New York* Magazine reader is not bombarded with the Clinton saga in every issue. I buy hardly any newspapers anymore, nor do I watch the TV news at the beginning. Can't hear the "sex-scandal stories" about President Clinton anymore. It's too hypocritical for me (I'm born and raised European).

Edward Doll
MANHATTAN

MICHAEL WOLFF MISSES THE POINT ENtirely ["Media: Something About Bill," September 28]. The outrage about Clinton is not that he engaged in postmodern sex but that, one, he had a tawdry affair with a vulnerable young woman who was entrusted to his care. Two, that he looked the American public in the eye and told a premeditated lie. Three, that he not only broke his marriage vows but also lied to a grand jury twice. Four, that he expected the American public to believe that fellatio does not fall under the category of sexual relations. Come on, Mr. Wolff—surely you are not that ingenuous?

James S. Donahoo
SUMMIT, N.J.

More on the March

OF ALL THE RECENT COVERAGE REGARDing the black Hitler Khallid Muhammad, one thing stands out ["Blood Brother," by Peter Noel, September 7]. The Jewish Defense Organization and its leadership rallied loudly and clearly with one powerful demand, to arrest Khallid Muhammad. The fact is that even before his anti-Semitic, anti-white, anti-police riot, Muhammad was already threatening to make a pogrom in Crown Heights. The JDO was the first Jewish group to rally both at City Hall and in Rego Park, the scene of a recent vicious bias attack on a Bukharan Jewish woman by four young black men.

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to NYLetters@aol.com. Please include a daytime phone number.*

Currently, the JDO has launched a campaign to get all those Jews and non-Jews who give money to the American Civil Liberties Union to cut off every penny and quit. It was the ACLU and Norman Siegel that went to bat for Khallid Muhammad to get his permit. G-d forbid there would have been riots all over this city. Perhaps then the suicidal ideas of Jews who make a career of defending our enemies would have gone up in flames.

Mordechai Levy
National Director,
Jewish Defense Organization
MANHATTAN

IN NO WAY DID SYLVIA'S RESTAURANT sponsor, or in any way endorse, the Million Youth March on September 5 ["Intelligencer: Sylvia Gets a Ribbing From Rudy," September 14]. In fact, on Wednesday, September 2, we hosted a coalition breakfast aimed at articulating a response to the messages of hate expressed by Khallid Muhammad. People of all races, religions, and political persuasions attended the breakfast. Directly after the breakfast, Muhammad and his group held a rather ad hoc press conference in front of the restaurant, and then the photo ran in the New York *Post* on September 3.

We have always enjoyed hosting Mayor Giuliani and his entourage and know that the mayor has always seemed to enjoy his meals with us. We hope that this misunderstanding will not prevent him from dining with us again soon.

Van Woods
Sylvia's Restaurant
MANHATTAN

Race Dating

I WAS APPALLED AFTER I READ ERIC Konigsberg's "Body Double" ["Gotham," September 14]. In the article, Konigsberg asks Brenda Monte of *Unmade Beds* what her criteria are for married men she would like to meet. Brenda Monte states, "No blacks, please, and that's nonnegotiable," and then she adds, "That settles it—black is not going away." It's one thing if you want to date someone only of your own race—you just say *I only date Indian guys, or Asian guys*—but her quote shows just how racist Monte is. A lot of my friends, professionals both black and white, felt the same way I did after reading the article. I am sure if Brenda Monte saw Michael Jordan at a bar, she would jump in his lap.

Amy Hubbert
MANHATTAN

No Woo

IN YOUR SEPTEMBER 28 ISSUE, YOU REported that I may have been lobbying Rick Yorn to leave the firm Industry Entertainment and join Michael Ovitz in a new management business ["Hollywood: Agent Provocateur," by Nikki Finke]. I categorically deny any involvement in these events. I have never had a personal or professional conversation with Rick Yorn, and to my best recollection have met him only once, in meeting with his colleagues Keith Addis and Nick Wechsler. I have had an extremely good relationship with Addis and Wechsler, both of whom I admire, and it is improper to suggest I would do anything assaultive to that relationship.

John Calley
President and CEO, Sony Pictures
CULVER CITY, CALIF.

Editor's note: The column should have indicated that Calley was unable to return *New York*'s calls by press time.

Money Matters

CALL IT GROSS'S WOLFF'S *THE NEW YORKer:* So Michael Wolff's "buyout plan" for the august publication means I'm going to pay more (full newsstand price), and get half as many issues ["Media: *Sigh,* Newhouse," September 28]. Where do I sign? Plus, there will be "a modest increase in per-issue advertising pages" when the number of subscribers craters—oops, "softlands"—at 400,000 from the current 800,000. Hmmm, no wonder the guy couldn't raise venture capital. Introductory Economics, anyone?

Jeffrey M. Gross
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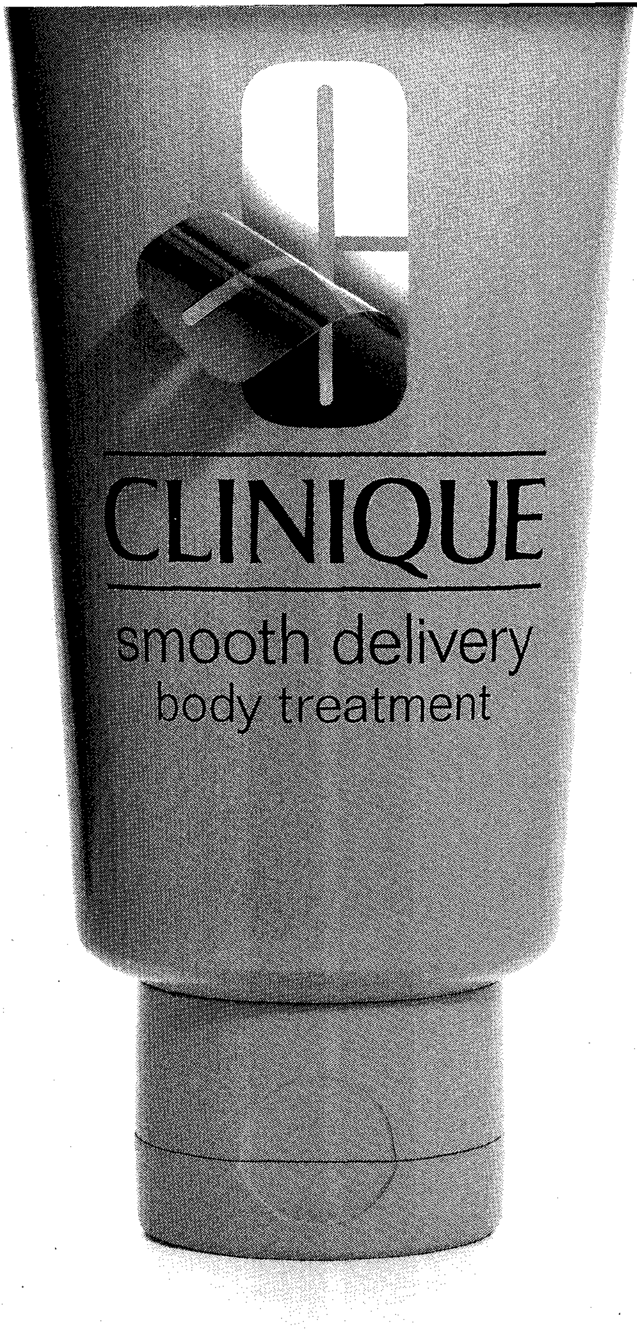

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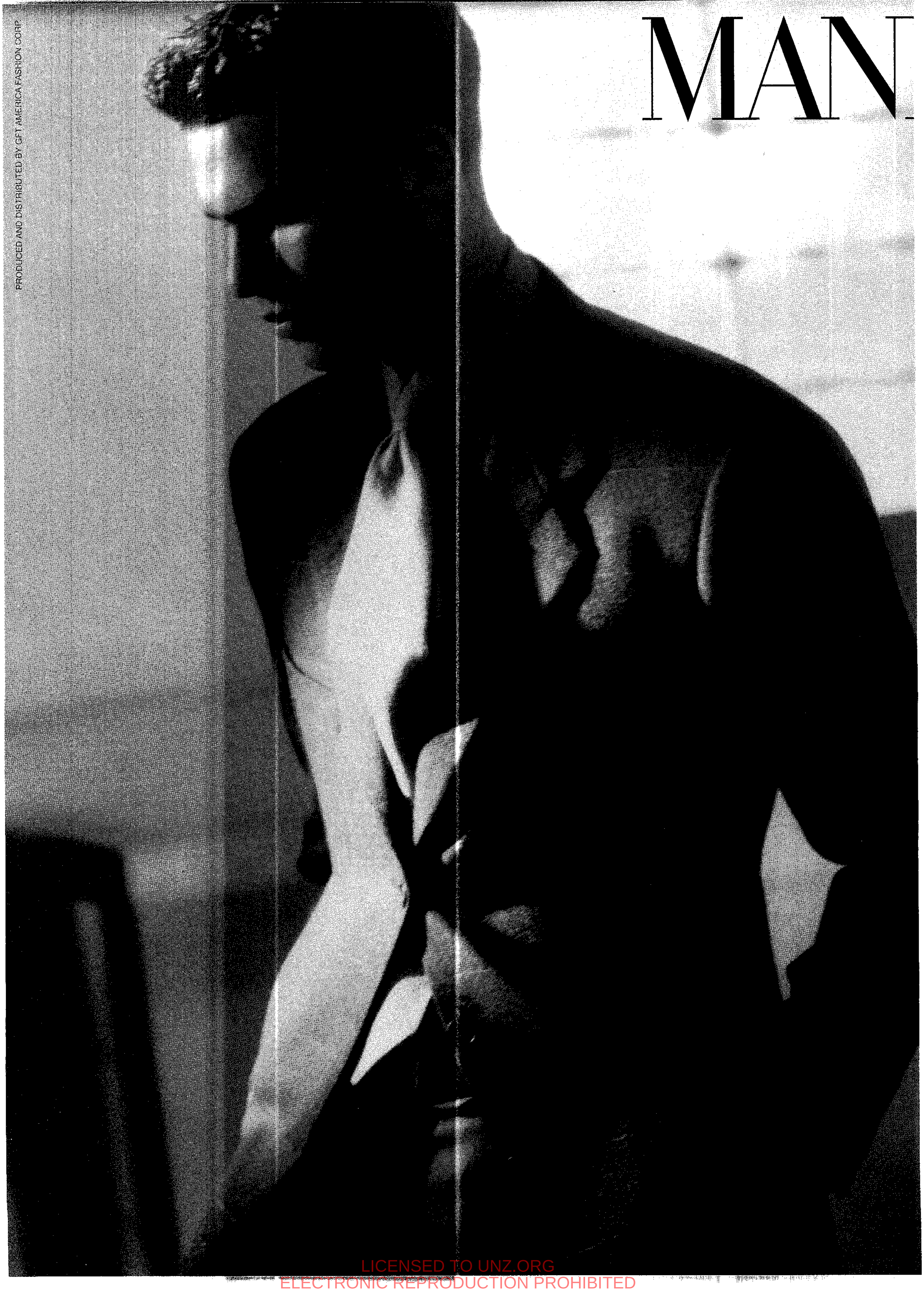
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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

WESTIN'S RESPONSE AS QUICK AS ABC

David Westin is already making his mark at ABC News. Network insiders are pointing to the case of longtime news producer **Jonathan Talmadge** to underscore how much things have changed since the days when **Roone Arledge** ruled the roost. Interoffice romances used to be practically required at ABC News; Westin himself paired up with former publicity honcho **Sherrie Rollins** when he first arrived. (She's now at Children's Television Workshop.) But the award-winning Talmadge was unceremoniously sacked by the network recently—right after a female production assistant charged him with sexual harassment, according to inside sources. Someone close to Talmadge insists that this was not sexual harassment but a case of "expressed mutual attraction." An ABC spokeswoman refused to discuss this "internal personnel matter." Talmadge did not return calls. Stay tuned.

A SAFIR PLACE FOR COP MEMORABILIA

It turns out New York City cops really can get respect—for $4 million or so. That, sources say, is the estimated final bill for the new police museum set to open in the Wall Street area next spring. Under the leadership of **Carol Safir**, commissioner **Howard**'s wife, the museum's board, which consists of such power types as Sony's **Tommy Mottola** and NYSE chairman **Richard Grasso**, hopes to raise money for the project—a high-tech interactive homage to New York cops that presumably will not include an **Abner Louima** wing—entirely through private donations. Museum planners are accepting cash but also contributions in the form of stock options, sources say.

RYDER'S IN, BUT GALLO'S WITH THE BAND

One leading role belonged to **Parker Posey**—or did until **Winona Ryder** got it. The other was **Vincent Gallo**'s—at least until **Lukas Haas** got wind of it. Hollywood shenanigans? Hardly. Just preproduction musical chairs on "Talk About the Blues," the new video from the **Jon Spencer** Blues Explosion. The idea was to take off on soundtrack videos that also function as movie ads, but with a twist: The musicians would act in the "movie" footage, and real film stars would be the band. Posey was to play Spencer, frequently derided on the East Village rocker scene as a pretty boy. But she'd just wrapped *You've Got Mail* and gone to London, so Ryder filled in. Gallo was all but cast to play guitarist **Judah Bauer**, but Haas got into the act. Haas and Gallo are bandmates in Bunny, and Haas worried that their band—did we mention they were called Bunny?—"would never be taken seriously" if Gallo did the video, according to a source close to the production. So Gallo bowed out and **Giovanni Ribisi** (who'll be in the upcoming *Mod Squad*) took the Bauer part. "He looks incredibly like Judah," reports a source who's seen the finished video. "Lukas had a good point," says Gallo, "and I was kind of thinking the same thing anyway."

Winona Ryder:
In heavy rotation

WIFELESS MAN AS TOP SCENE STAR

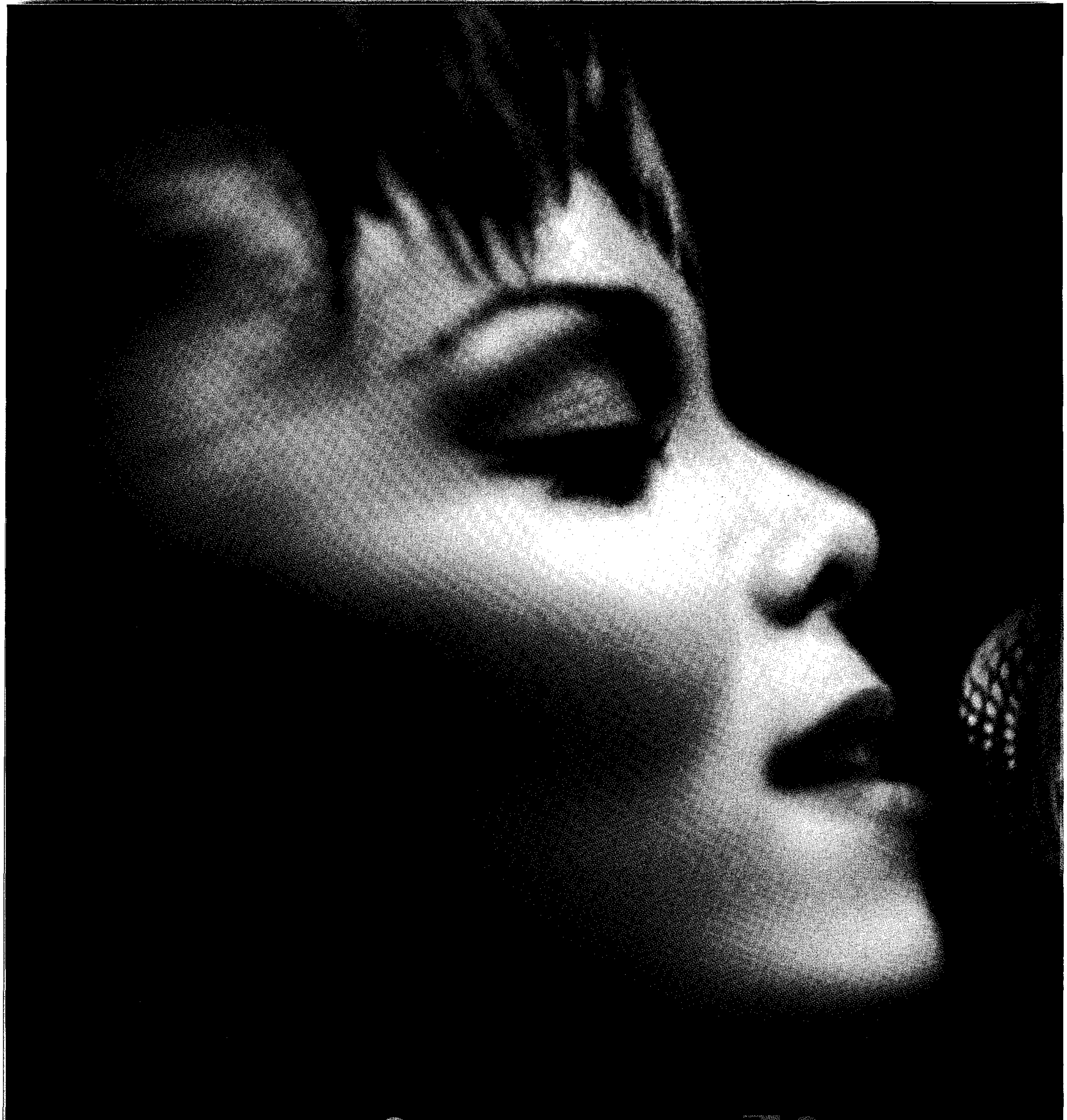
Move over, **Ron Perelman**. New York may have a new extremely eligible man-about-town: **Rupert Murdoch**. The publishing baron, who is in the midst of a divorce from his wife of 31 years, **Anna**, has listed his Beverly Hills spread and, Murdoch insiders say, is planning to relocate downtown—possibly to SoHo—and becoming a more visible part of the Manhattan social scene. With a worldwide network of media outlets and a fortune estimated at $5.3 billion, he shouldn't have trouble finding women eager to date him. Potential paramours who insist on privacy should keep this in mind: Chances are the romance *won't* end up on "Page Six."

Additional reporting by Ian Spiegelman and Elana Zeide.

MONICA TURNS DOWN HEAD

When opportunity knocks, you need not always answer the door. The folks at Head, the prestigious British-based ski and tennis manufacturer, saw gold in Lewinskygate, but also a hefty price tag. A proposed ad campaign was to feature a **Monica**-esque young woman (beret; kneeling) wearing a blindfold, across which would be emblazoned the word HEAD and, just below her knees, the motto SUPERIOR PERFORMANCE. "Everybody thought it would be great fun," says Head CEO **Johan Eliasch**. "We checked it with focus groups, and the reception was fantastic. We weren't ready to run the campaign during the U.S. Open, because the Starr Report hadn't yet been released." When they checked with Head lawyers, however, the reception wasn't so wonderful. Head negotiators were dispatched preemptively to offer up to $250,000 for Lewinsky's permission to use her likeness, an offer her lawyers soundly rejected. "Quite understandable," says Eliasch, but he adds that an alternative version of the ad, in which Ms. Lewinsky's image is replaced by a pair of stiletto heels beneath the Oval Office desk, "hasn't been ruled out." The Lewinsky team was not available for comment.

Photographs: top, John Spellman/Retna; bottom, Sygma.



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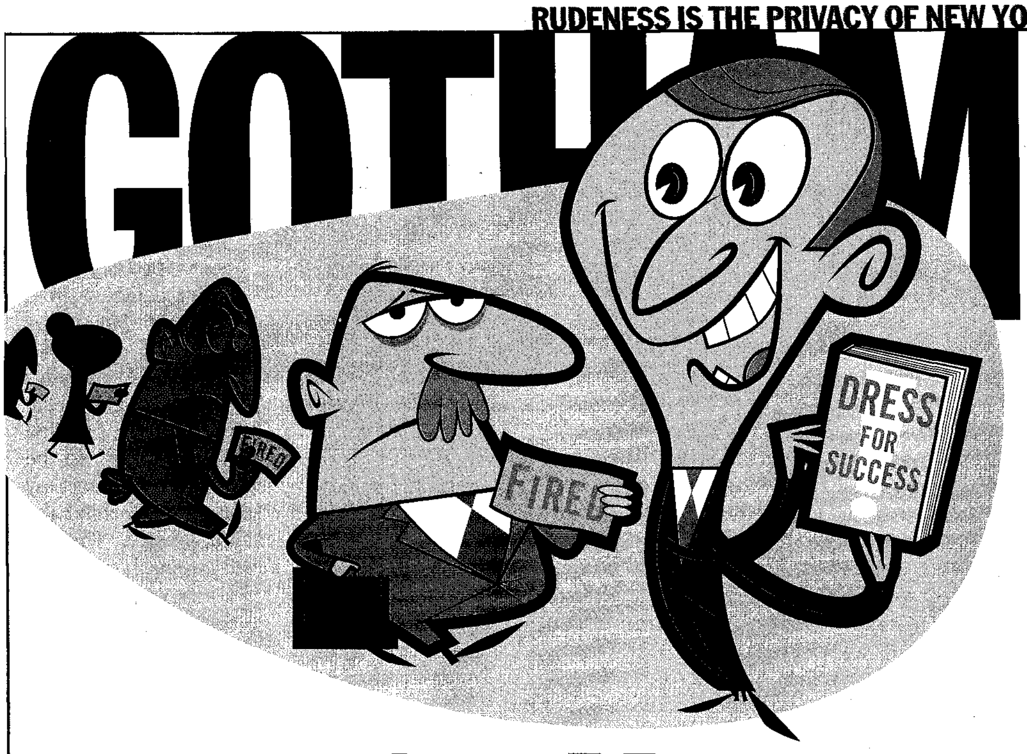


Downsize Matters

Next-wave job counselors are eager for the coming layoffs.

GRANT SHANNON, THE founder of the Merrill Adams employment firm, makes his living by helping people find jobs, but he prefers to view his behind-the-scenes role metaphorically: "Do you know who Al D'Amato's campaign manager is? No. Do you care? No. We do for our clients what a political-campaign manager does for candidates seeking office. And no one has to know about it." His colleagues take the comparison very seriously. One recent Monday afternoon at his Rockefeller Center office, while anxious clients gripped the waiting-room furniture, executive vice-president Arthur Schill chatted eagerly with one on the phone. "I'd like to get you in the market very quickly," he said. "Is there any chance we can get together tomorrow afternoon?" He hung up and leaned forward. "We're starting her campaign this week."

If Schill and Shannon seem especially charged up, they're not alone: These are heady days for people in their line of work. A series of market dips and corporate mergers has left investment houses, banks, and other major New York employers poised for a wave of downsizings. Citibank and Travelers will send as many as 1,000 New Yorkers to the unemployment line; NBC and CBS recently cut 300 positions each.

Downsizing is nothing new, of course, but those experiencing it have a wholly new field of job counselors and consultants at their disposal, one that their pink-slipped predecessors in the early nineties couldn't have imagined. Not just glorified unemployment offices but an ultrasensitive, full-service self-help industry, offering everything from standard interview coaching to brush-up sessions on table manners and personal grooming. Merrill Adams counselors even subcontract speech therapists for ill-spoken clients.

"Downsizing can be a real opportunity," explains Jim Oher, of Chappaqua's Oher & Associates. "But it's not an opportunity unless you get over the hurt." He's speaking of the opportunity for downsizing's victims. Regarding the opportunity for his consulting firm, he's confident

(continued on page 18)

SUBPLOT

The lox, sadly, didn't make it

● "If a doctor or a CPR expert is in the store, please come to the mezzanine."

● Elbows have been known to fly in Zabar's lox line, but this was different. A sixtyish man lay on his back by the coffee-maker display. "No pulse," said a dark-haired woman holding his wrist. Another shopper, blonde and elegant, knelt over the man and pressed her palms firmly into his chest. A third woman breathed into his mouth.

● Just then, the PA blared: "Shoppers, we've got an incredible deal in our cheese department on French Boursin."

● "I have a pulse," said the dark-haired woman. The man's chest shuddered, and his eyeballs rolled into place. Firemen with rescue equipment arrived and looked at the seemingly stable victim. Then they eyed the three women. "Who are you?" asked a fireman. "CPR practitioner," said the first. "Respiratory therapist," said the second. "Radiologist," said the third. The firemen seemed impressed.

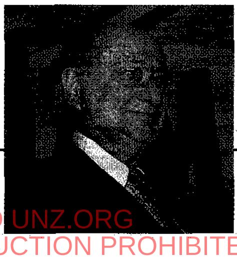
● So did the store manager. "If you got to have a heart attack," he said, looking relieved, "it's smart to have it at Zabar's."

PETER HELLMAN

CAMEO

Ed Koch's Living

MAYOR IS AN AWKWARD ROLE TO GROW OUT of. Lindsay retreated to a law firm. Dinkins ended up playing tennis and making goodwill appearances. (Abe Beame got lost in the shuffle, but that was perhaps inevitable.) Instead of going gently, however, Ed Koch went around the bend. Sure, *The People's Court* was an inspired move. But his latest incarnation—finger-waving conscience-for-hire—is as ill-suited to this highly partisan, highly culpable, and, yes, highly lovable crank as the desired role of diplomat-in-chief is for Gracie Mansion's current occupant. In Al D'Amato's new campaign ads, Koch presents himself as a nonideological arbiter of taste and restraint—à la Martha Stewart. "You've crossed over the line," he chastises Chuck Schumer, "and it's inexcusable." Kinda makes you wish he'd ask us how he's doing just one last time.



Customer Service: gotham@primediamags.com

Illustration by Chip Waas. Photograph by Andrea Renault/Globe Photos.

Downsize *continued from page 17*

there will be more than enough business to go around. "At a forum," he recalls, "this woman asked me if I was upset because there are so many coaches out there. Ultimately, I'm not, because like everything else, you have to satisfy your clients or there will be a consequence."

Barbara Laskin, a former TV anchor who readies clients for on-camera appearances, has recently expanded her business to include one-on-one confidence-building workshops. She counsels her charges on everything from how to sit (lean forward) to how to listen (attentively) to how to select a suit jacket (something slimming). Laskin expects that her business will see an increase this year, just as it did in the last recession. "There's a lot of people out there who simply cannot present themselves," she says. "I had one young woman, a Harvard MBA, who sounded like a mouse. Her voice just didn't dovetail with her résumé, so we worked on presentation."

Drake Beam & Morin, which is often hired by major corporations to counsel laid-off workers, offers so many micro-targeted options (like personalized two-page marketing plans and detailed physical critiques), they've become a kind of self-improvement boot camp. Joan Oliver, a certified image consultant, gives lessons on body language and lunch interviews. "I remind them the water glass goes on the right and the butter dish is on the left," she explains.

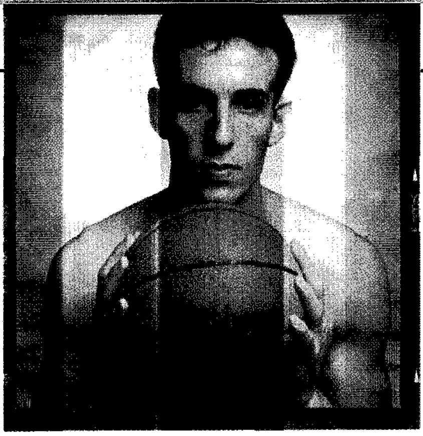
According to Arnold Brown, a trend analyst and co-author of *The Insider's Guide to the Future,* this is just the beginning. In the future, he says, "the idea of free agency is going to move into the business world." Outplacement agents will become more like talent agents, amassing more power and negotiating deals for clients. The agents seem ready for whatever ethical complexities that development may entail. "Citibank and Travelers laying off thousands of people," says Oher, taking a pause, "it's awful. But it is a huge industry."

"It is sad. But what would be really sad," adds Alan Kramer of DBM, "is if we weren't around to help them." SARAH BERNARD

SPORTS

Is Israel Good for the Knicks?

A Tel Aviv star awaits his Garden debut.



Oded Kattash, the Knicks' rookie point guard from Israel.

ODED KATTASH HASN'T played a minute of basketball in the NBA, and already he's keeping All-Star power forward Jayson Williams waiting, at Gold's Gym in Paramus. Nevertheless, Williams has only encouraging words for Kattash. "He wants to come in slowly," Williams says. "But I told him, you don't come into anything slowly in New York."

Especially not if you're the Michael Jordan of Israel, handpicked by the Knicks to help Patrick Ewing in one last lunge at a title. Handcuffed by a salary cap, the team went scouting in out-of-the-way places for undervalued talent. In Tel Aviv, they found Kattash, a six-foot-four, rail-thin point guard who now hopes to become the first Israeli ever to play in the NBA.

Kattash arrived in the U.S. at the end of June, expecting to be in preseason camp by now (it's been postponed because of the NBA lockout). He's not even officially signed yet with the Knicks—hence his workouts with Williams, with whom he shares a trainer. They meet several times a week to run sprints, lift weights, and scrimmage with local college players.

If Kattash's NBA dream is on hold, however, his training as a media-savvy American athlete is proceeding nicely. Just 24 years old, he already knows how to handle the media, offering only pat, noncontroversial statements about team play. "I like to play smart," he says in his thick accent. "If I play with Patrick, I pass him the ball, because I want to win."

Of course, passing is not the only skill Kattash will need—there's also sitting. According to pro scout Mark Crow, Kattash is good enough to contribute immediately, but chances are he'll ride the pine for a while. Kattash understands. "I've never sat on a bench before," he says. "I guess I have to try it."

When Kattash does make it onto the court, however, Williams believes, he'll take the league by surprise. "First, I thought, 'Another little white guy from Europe.' But I started watching him do the herky-jerky and crossing my brother over, going behind the back and stuff, I said, 'This kid got some Allen Iverson in him.'"

Where Kattash has to prove himself, says Crow, is on the other side of the court. "He'll have problems defensively, like European players do," says Crow. "But he's good enough with the ball that he can get his own shot. He's a steal."

Kattash's handlers salivate at the promotional opportunities that are likely to rain down on a major Jewish pro athlete in New York. Derek Jeter makes a nice pitchman for Florsheim Shoes, but imagine what the company would give to have an Israeli Knicks player sporting a pair of its wing tips. "If I make it in New York," he says, "all the Jewish people would be excited, and it would be good for them."

BRIAN FARNHAM

THE CRITIC'S EYE

Smells Like Tina Spirit

TINA BROWN'S DISNEY-SPONSORED MAGAzine has generated yet another flurry of speculation about its debut—and, most recently, its name. Titles already rejected include *Bluff* (batted around years ago, when writer Lynn Hirschberg worked on a prototype for Harvey Weinstein), as well as *Talk* and *Jam* (much too difficult to do one with a mouthful of the other).

Five contenders are now believed to remain: *Brown's,* with its classy resonances of personality-driven broadsides like *Forbes, Brill's Content,* and *Jane,* as well as the famous old London hotel; *Reporter; Waterfront; Reputations;* and *Take.*

Five candidates, but still not one that manages to capture the enigma that is Tina Brown, with her fragrance-counter-like variety of moods and feelings: champion of journalistic independence, playful, pouty, a scamp! Below, some humble suggestions:

I.V.—For "integrate vertically." Far more elegant than that neologism of yore, *synergy.* It's the Roman numeral four (for Brown's fourth magazine), and also the abbreviation of "intravenous," connoting the magazine's vital-bodily-fluid level of necessity; no one loves a pun more than Tina (cf. *T.B.—A Journal of Consumption*).

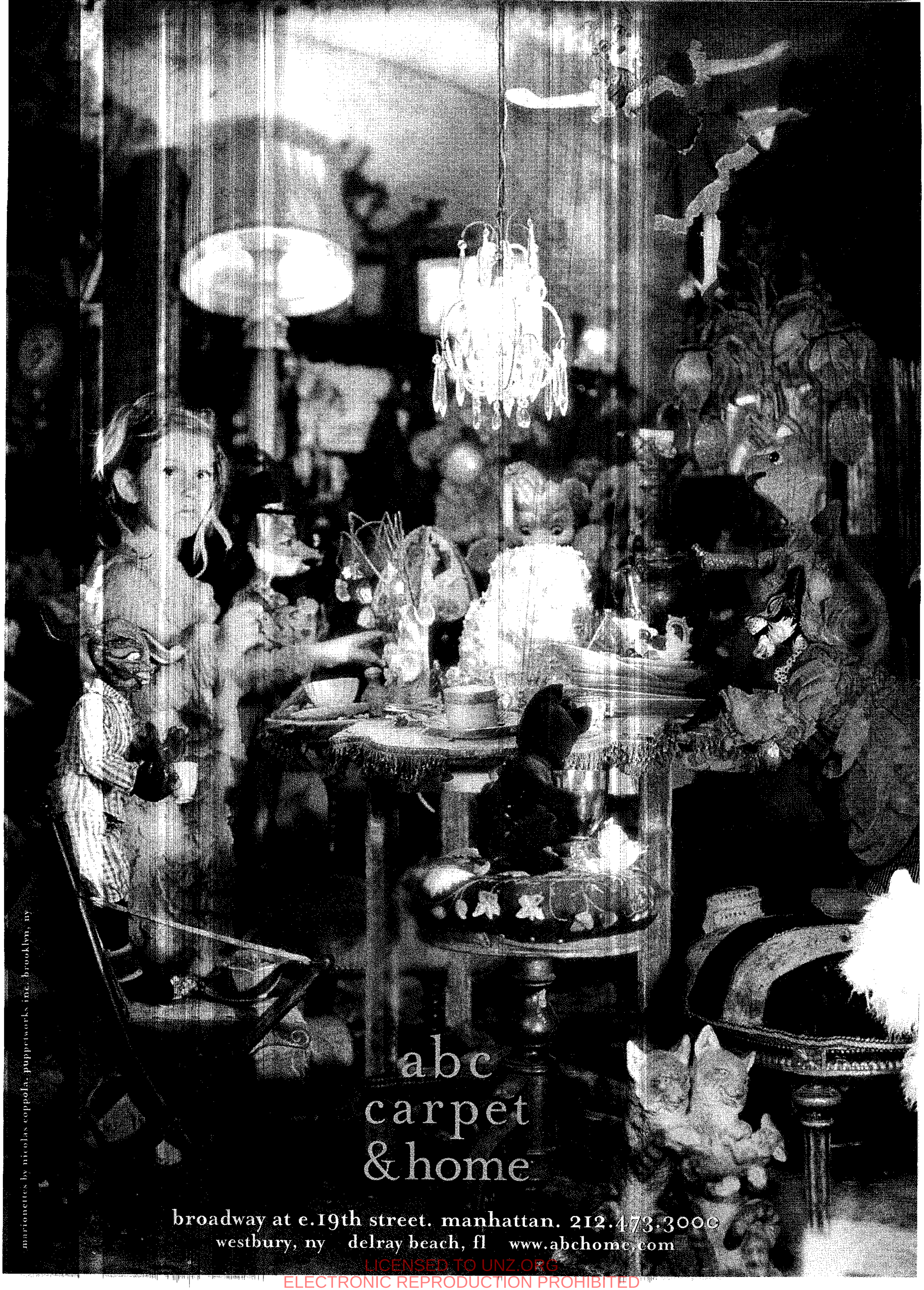
Advance—Makes plain the writers' fondest dreams, but perhaps a mite Newhousian.

All the Way to the Bank—As Joni Mitchell said, laughing or crying, you sign the same release.

The New Yorken—Most folks won't notice until they've already bought and paid for it.

DAVID RAKOFF

Photographs: top to bottom, Vardi Kahana; Henry McGee/Globe Photos.



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PRESERVATION

Ear and Gone

Historic SoHo bar faces demolition.

"I DON'T OWN THE BUILDING," says Rip Hayman, gesturing toward a Federal-style house on the western fringes of SoHo. "The building owns me." The structure's official name is the James Brown House, but it's better known by the name of its beloved first-floor bar-restaurant, the Ear Inn. Either way, however, unless Hayman's petition to Governor Pataki succeeds in rerouting a new water main that's scheduled to pass across the street from the bar, this is the end of the Ear. The pounding and jackhammering would almost certainly be more than its aged frame could withstand, leaving Rip Hayman to be owned not by a national landmark and hotbed of cultural happenings but by a riverside parking lot.

The James Brown House, a rare wooden post-and-beam building with a brick façade, was built in 1817 by an African-American who had reputedly served as an aide to George Washington; it's been quietly listing, Pisa-like, ever since.

A longshoremen's tavern for well over a century, it has been known more recently as a breeding ground of urban myths. In 1977, Hayman, a musician and composer, "sort of inherited" the house along with the artist Sari Dienes, who contributed the money she got from selling a Rauschenberg painting. Like that one, most Ear legends turn out to be true, if foggy. Tom Waits did indeed crash upstairs when he couldn't make it home; Salvador Dalí did drop by; John Lennon really was a regular. It's a fact that the Hopperesque BAR sign—which, as part of a landmark, cannot be removed—had its *B* purposefully modified into an *E* one night in the seventies. Philip Glass, John Cage, and Pete Seeger all were among the musicians who had improv sessions in the bar, and all were drawn there by *Ear Magazine,* the music journal Hayman published until 1992.

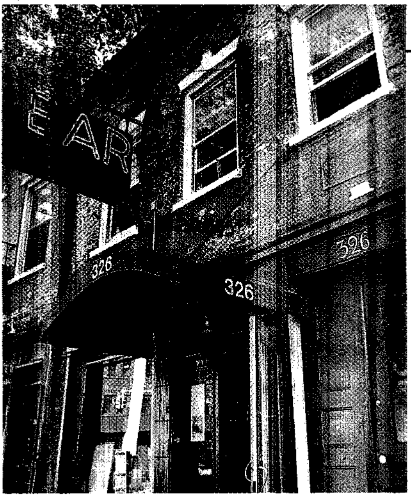
Hayman's battle to save the gorgeously ramshackle house is being waged largely from upstate these days, where he is busy being the father of two and founding the Hudson Valley Line—two 300-foot paddle boats that will ferry passengers between Manhattan and Troy.

From that distance, he's learned that the James Brown House's landmark status, granted by the city in 1964, isn't likely to save it. "The landmarks people don't want to admit there's a problem," he says, producing a letter in which the State Historic Preservation Officer claims to understand his concern about the water-main project but fails to offer any assistance. "We need the state to help pay for the work needed to preserve the house," he says. "It was condemned in 1905, and it's uninsurable. The Realtors say 'Call us up when it burns down,' because it's only valuable as a vacant plot."

Hayman believes that the new water main, which will require the digging of an eight-foot trench along Spring Street, could be rerouted to a direct path. State officials claim they've already moved the route across the street from the Ear Inn, and that all buildings will be closely monitored by inspectors with seismographs throughout the construction process.

Hayman doesn't believe that's a sufficient precaution. When the Holland Tunnel was dug directly beneath the house in 1928, he says, the government paid to refound the building. If no such assistance is offered now, he adds, the end of the Ear, and of an era, is close at hand.

Kate Sekules



The Ear Inn on Spring Street, and the apartment upstairs.

MUSIC

Harlem Re-Shuffle: A Hip-Hop Convention Treads on Hallowed Ground

FORTY YEARS HAD GONE BY, AND TWO STOOPS WERE ADDED to catch the overflow, but more than 150 rappers and D.J.'s gathered last week to re-create *Jazz Portrait,* Art Kane's photo and the subject of the documentary *A Great Day in Harlem.*

Today's shoot, with Gordon Parks behind the lens, was ostensibly for the hip-hop magazine *XXL* (Kane's was for *Esquire*). But it turned into a combination of church social, street fair, and high-school reunion. The high points:

Noon. "I'm happy to see everybody," offers a bejeweled Slick Rick. "I don't know too many people. I've been in the house a lot." Overheard as Debbie Harry arrives: "Debbie Harry rolled up in this piece? Now, that's the real shit." Chris Stein asks, "Is Mobb Deep here?"

1:30. Assembled: Grandmasters Flash and Caz, Kools Keith, Herc, and Moe Dee. Nikki and Schoolly D. Run, no DMC. Both Jazzy Jeffs. MCs Shan and Serch. Observes Mos Def, "My heroes are all around, and it ain't a party. It's, like, midday." Approximate number of cell phones: 300. (Phone of choice—Star-Tac.)

2:00. Official start time. In a stunning approximation of punctuality, rappers begin to walk down the street toward the set. Think circus elephants. With publicists. Traffic held up momentarily while Slick Rick stops to repair a broken chain.

2:15. "If you're not on the set, you're not in the picture." Russell Simmons arrives: "What the fuck is his name again? Richard Simmons?"

2:20. "It's Jay-Z!" "That's not Jay-Z. It's JD!" Rappers most easily identified by white cops: Debbie Harry, Shaquille O'Neal. Most autographs signed: Busta Rhymes.

2:40. One roll shot. Hip-hop hissy fit: Treach demands his boys be let on set, despite strict no-boys-on-set policy. "Let him in, he's so fine!" yells a fan. Lauryn Hill misses shoot and watches from her vehicle.

3:04. Wrap. D-Nice: "Next to my daughter being born, this was the dopest day of my life."

Amy Linden

Left to right: Russell Simmons, Grand Master Flash, and Busta Rhymes.

Photographs: clockwise from top, Robert Wright (2); Arnaldo Magnani/Gamma Liaison
James M. Kelly/Globe Photos; Arnaldo Magnani/Gamma Liaiso

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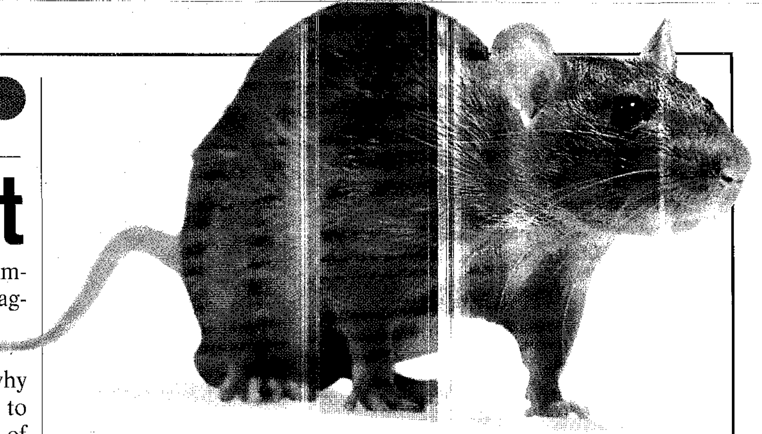
RAT CITY

PERIODIC DISPATCHES FROM THE WAR ON VERMIN

How to Kill a Super-Rat



AS AN EXTERMINATOR, Adam Vasquez has had a lot of grisly moments. But the worst took place in a storage room above a midtown Korean restaurant. “My partner and I had baited in there a week earlier,” he recalls, “and when we returned to check on the progress, five or six huge rats were in there staggering around, bleeding from their mouths. They had eaten the poison, but it hadn’t killed them. We had to get knives from the owner to stab them to death.”

Vasquez initially thought he’d simply given them too small a dose. But he’s since come to realize that his error was in using conventional methods to combat the so-called super-rat. These *Über*-rodents are Norway rats, no larger or more menacing than your average Joe rodent. Their one special power is that they are impervious to the major anticoagulant poisons used by most local exterminators.

Experts disagree about why the super-rats are immune to rodenticides. Jeff Eisenberg, of Pest Away Exterminating, theorizes that rats may develop a resistance to poison if they’re exposed to nonfatal doses—perhaps in utero, perhaps as adults. “It’s like antibiotics,” explains Eisenberg. “If you don’t take the right dosage, you become immune.”

Dr. Bruce Colvin, the “Rat-man of Boston,” who coordinated a ten-year rat-control project for that city, points instead to natural selection. “When you concentrate poison in one spot, you kill some rats, but some will survive, breed, and adapt genetically,” he says. “Animals evolve.”

Whatever factors may have given rise to these super-hardy vermin, their presence has made the difficult business of rat-killing even harder. “The super-rats are super because they are constantly figuring out how to evade us,” Eisenberg says. “Bait is being dumped all over the city by the Health Department. It’s not cost-effective.”

Several sectors of the pest-control industry have developed new extermination methods. The Rat Zapper uses standard bait to lure rats into a metal trap, then electrocutes them. “Poisons are archaic, inhumane, and environmentally unsafe,” claims Bob Noe, the product’s inventor. “My dog died eating a rat that had been poisoned. Also, they take a while to die, and in the meantime they urinate and defecate everywhere, spreading disease.”

Members of the anti-rat community agree on one thing: Even the super-rat can’t survive without a steady diet of garbage and old food. “Cleaning up street trash and enforcing sanitary codes might not be as sexy as all-out assaults on the rat population, but it is the only thing that will work long-term,” Dr. Colvin concludes. “Poison gives people a false sense of security but will do harm in the end.” Unless you’re a super-rat, that is. Kate Aurthur

THE SCENE

Keep Your Hat On

Photographs by Patrick McMullan

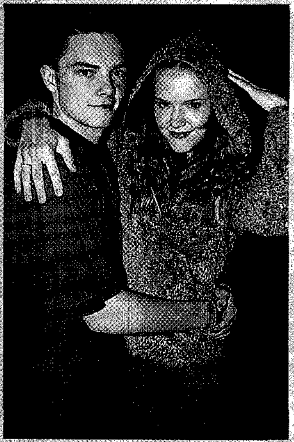
Martin Sheen and Denis Leary celebrating the premiere of *Monument Avenue* at Veruka.

Tamzin Greenhill, Lucy Sykes, and Violet Frasier at Saks Fifth Avenue for *Town & Country’s* “Evening of Elegance,” a benefit for Women in Need.

Willem Dafoe, Frances McDormand, and Joel Coen at the eighth annual Independent Feature Project Gotham Awards, held at Pier 60.

Merc Bar owner John McDonald, P. J. Rosado, and actor Granville Adams celebrating the launch of America Online’s new 4.0 program at the Mercer Kitchen.

Betty Ann and Charles Gwathmey at the Race to Deliver kickoff party, held at the Polo Sport Store.



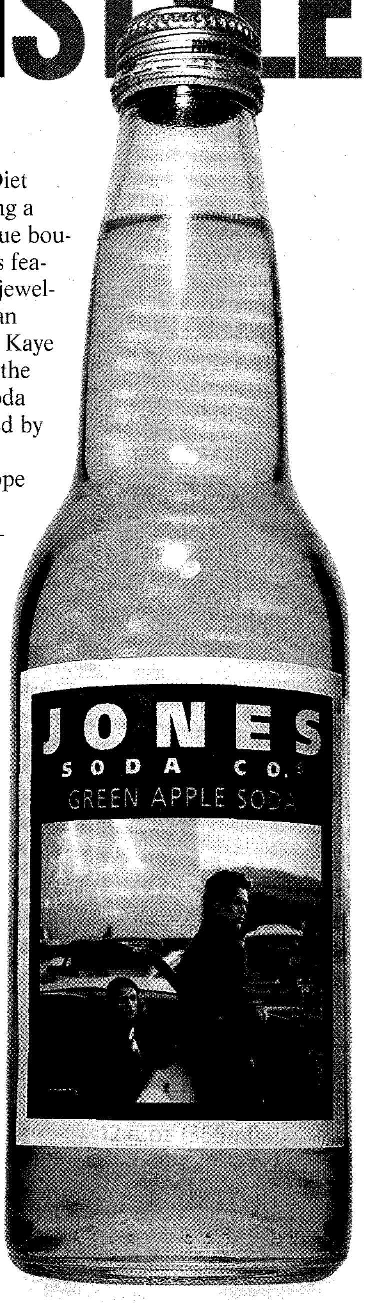
Charlie Bambrook and Dominique Swain at the premiere of John Waters’s *Pecker* at Veruka.

Photograph by P.E. Berglund/Image Bank.

GOTHAMSTYLE

Don't Drink the Water

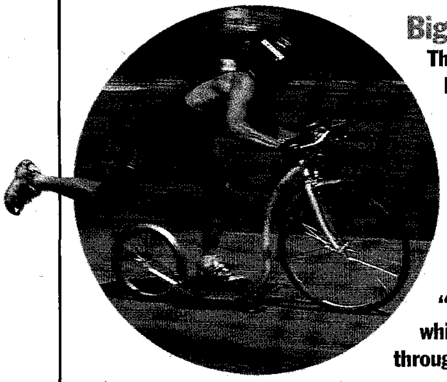
Having long since evolved beyond the realm of Diet Coke, fizzy, sweet beverages are currently enjoying a fashion moment. To celebrate its new Fifth Avenue boutique, A|X Armani Exchange designed new labels featuring the store's upscale basics for Jones Soda's jewel-toned bottles (thus bringing Italian style to Korean delis). In Brooklyn, graphic designer Michael Ian Kaye and restaurateur Patrick Downey will soon open the Victory (71 Hoyt Street), a revamped old-style soda fountain selling custom-blended beverages created by former Alison on Dominick pastry chef Michael Moorhouse. Even omnipresent design king Philippe Starck has put his imprimatur on a bubbly: His new catalogue includes the limited-edition Champagne Brut Biologique. ALEXANDRA LANGE



BODY TYPE

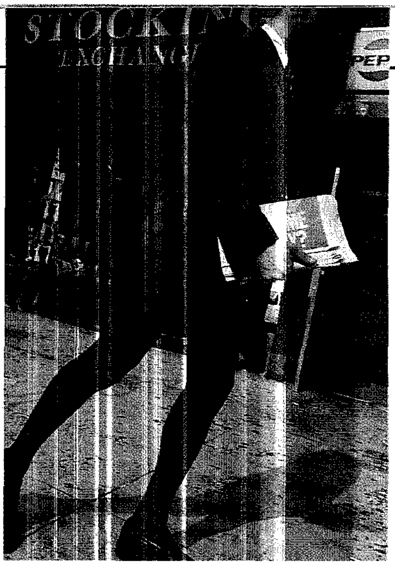
Building a Better Guy

With more men signing up for cosmetic surgery than ever before, male vanity is definitely out of the closet. But as newcomers to the field, men lack the myriad sources of beauty advice with which women are regularly bombarded. Significantly altering that imbalance in one comprehensive volume, Dr. Gerald Imber's *For Men Only* (Morrow; $24) contains helpful hints on every aspect of one's appearance. The surgeon's recommendations range from the predictable (like using sunscreen) to the adventurous (siphoning fat from "turkey gobbler" necks) to the offbeat (using a safety razor to exfoliate). Explaining his readers' newfound comfort with such previously girlie subjects, Dr. Imber trots out a favorite line: "These days, real men don't eat quiche because it's made of eggs." ELANA ZEIDE



Big Wheel Keeps On Turning

Though the Kickbike, a high-tech scooter designed by a Finnish athlete, has won a large following among northern-European commuters and Colorado jocks, it's only now arriving on this city's streets. But with pothole-resistant tires (and no greasy gears or chains), the 19.5-pound bike might find its biggest market yet among speed-and-fitness-obsessed New Yorkers. "You can really hot-dog on this thing," says Käärin Schilke-Cherns, a recent Kickbike convert. "Plus I feel safe because one foot is on the ground, which is the important part." At $349, it's available through www.kickbike.com. BRIAN FARNHAM



Tighty Tighties

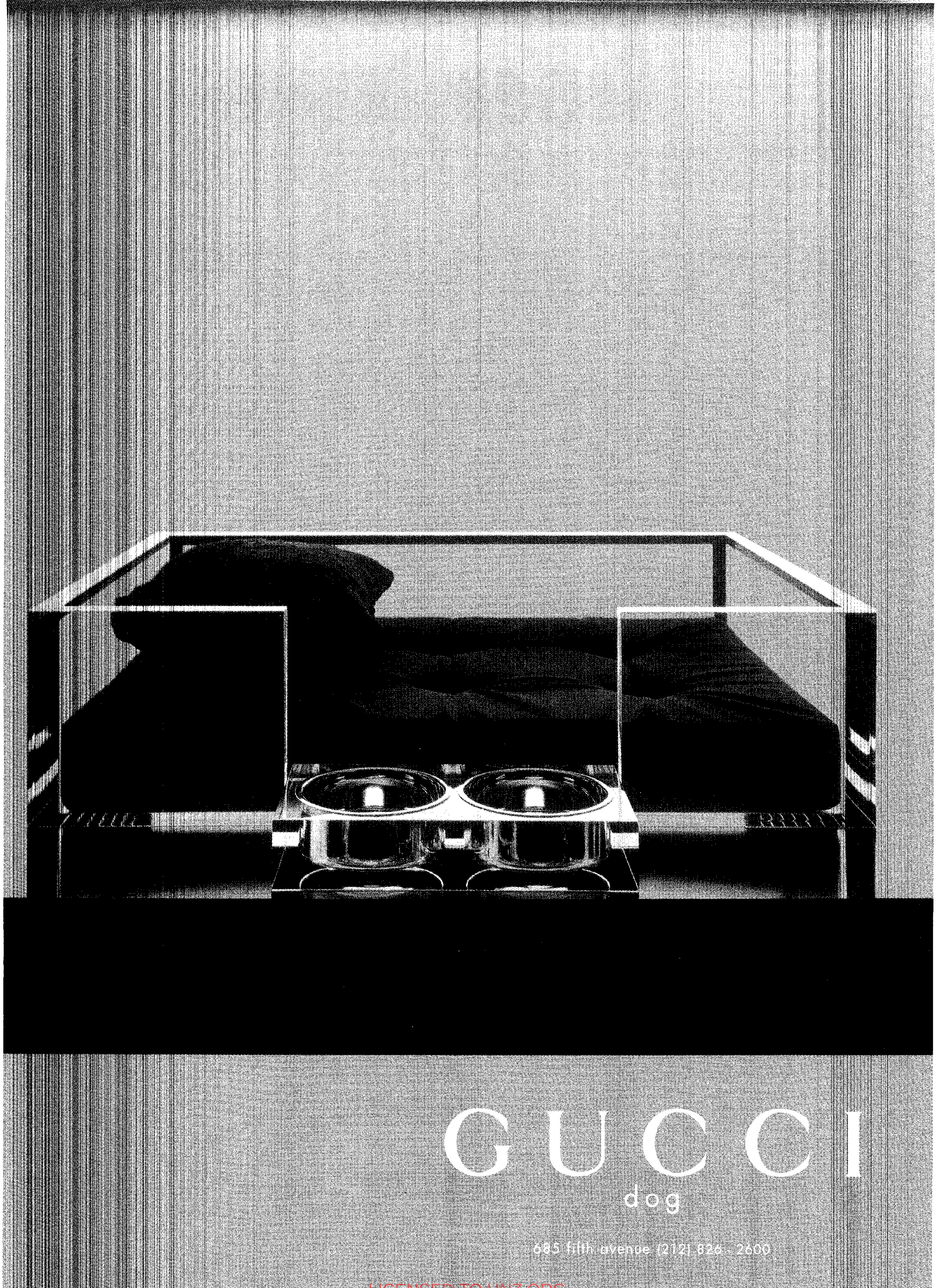
Designers such as Jean Paul Gaultier and Vivienne Westwood have played with the shock value of putting women's clothing on male models. But the folks at Wolford, the luxury hosiery line, claim a very different motivation behind their new Men's Waistsock—otherwise known as pantyhose. "We were only responding to demand," insists a Wolford spokesperson. "Extra-large tights for women had become such a hit among European men." The $90 cotton-velvet leggings have an elastic waistband and full feet, just like women's versions, as well as a handy front opening. "It's for the man who wears hand-tailored suits with custom-made shirts," says the president of Wolford America. "And, of course, the body-conscious." Those who aren't so blessed will just have to hope for a control-top model. SARAH BERNARD

Man's Best Billboard

If dogs are supposed to resemble their owners, here's one dog-grooming salon that's perfect for Anthony Mason's pets. Upon request, Wagging Tail Doggie Day Care (354½ Greenwich Street) will shave simple shapes, such as swirls or stars or hearts, into Fifi's fur. Stylist Rene Rivera says, "It's like doodling. I like to think of the dog's character while I'm doing it." But many clients would rather use their hound to make a statement. One owner, who'd just won a million-dollar lawsuit, had dollar signs sculpted into her canine companion; another proposed to his girlfriend—successfully—by shaving WILL YOU MARRY ME? and two small wedding bells into his dog's coat. Lucky thing it wasn't a Chihuahua. LEXI PETRONIS

EDITED BY VANESSA GRIGORIADIS

Photographs: clockwise from top right, Kristine Larsen; Evan Kaffka; Adventure Sports Photography; Michael Kraus (center).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MEDIA MICHAEL WOLFF

Review Review

It's Oprah's world and we all just live in it—except, of course, for the editors of the 'Times Book Review,' who cling, a bit nostalgically, to their own obsolescence.

AS THE BOOK SEASON KICKS OFF, it seems a good time to rephrase the mournful question "Why is it so hard to sell a good book?" and ask, more pointedly, is the problem with books or with *The New York Times Book Review*?

Other than a handful of Broadway theaters and Wrigley Field, the *Book Review* is one of the few cultural touchstones to remain almost pristinely intact through most of the century—indeed, Times Books will in November publish a hundred-year retrospective of the *Book Review*. Not only does it look pretty much the same as it always has (even with its new four-color pages), it has never really been challenged as the main imprimatur for good books. Arbitrating sensibility and taste, it has consistently been able to sell books and to confer on a serious writer a showbiz-size reputation.

From John Leonard's exuberant rule (1971–75) to Harvey Shapiro's mordant literary reign (1975–1983) to city-room apparatchik Mike Levitas's era of big-name-writer hagiography (1983–1989) to the politically correct era (1989–1995) of Rebecca Sinkler (perhaps most noted for her abrasive management style—"everybody's bad dream of their homeroom teacher in the sixth grade," in the estimation of one book editor), the *Book Review* stayed serene in its status as the national literary magazine.

Three and a half years ago, for the first time in modern memory, the *TBR* went outside for its editor. Chip McGrath, a 23-year veteran of *The New Yorker* as well as William Shawn's designated successor (McGrath lost that role after *The New Yorker* was sold to the Newhouse family), was, by wide acclaim, a true "class" hire. It is therefore ironic that he has come to receive much of the blame for the diminishing influence of the *Book Review*—in this era of Oprah and Amazon.com—and for hastening the demise of good books in the marketplace. The invective directed at McGrath from the book community can probably best be explained on the basis of economic self-interest.

"The *Book Review* just doesn't sell books anymore," says David Rosenthal, the publisher of Simon & Schuster's trade division.

I HAD NOT BEEN UP TO THE *TBR'S* OFFICES ON the eighth floor of the *Times* building since John Leonard's reign. Then the offices were among the more commodious at the highly linoleumed *Times*—an open, airy space with (notable for the *Times*) some potted plants.

This same space, I thought as I arrived to chat with McGrath last week, had quite possibly not been cleaned since I was last here. In the course of a generation, it had turned from a literary oasis into something like a welfare office—a dark, claustrophobic, quite possibly unhygienic warren. The message seems very clear: While the rest of the media has become slick and packaged and formulaic, the *TBR* is staying loyal to the squalor and eccentricities of the human condition.

McGrath's gentle demeanor—he has an exposed, boyish, hopeful face—managed to turn me from the avenue of my intended line of questioning, namely, "What's happened here? *Hello?* You're not even trying."

Instead, I asked, "Who do you think your reader is?"

McGrath folded his hands and cocked his head. "It's a serious, literate general reader," he surmised. "He's me. He's the people who work here."

I was afraid of that. Among the present senior editors at the *Book Review* is a man I have known since I first came to New York. I have learned to keep my eyes peeled for him on the Upper West Side and rush, on his approach, to the other side of the street. Failing that is to be trapped in the most torporous conversation available in the city.

I asked McGrath what he thought *TBR*'s mission was. He answered in the negative, saying he didn't think the *Book Review* should be a consumer guide. He accented the words *consumer* and *guide* as though they were particular modern ills.

I mentioned that as I had been leafing through a few months' worth of issues, I had been struck by the great number of books reviewed in the *TBR* that have probably sold fewer than 15,000 copies; many have most likely sold just a few thousand.

He shrugged: "It makes not a whit of difference to me what a book sells." I believed him.

I said, "But if you don't sell books, or create an environment in which to sell books, publishers won't advertise with you."

"I don't feel the book industry is my constituency."

"The reader, then," I said. "The things that appeal to readers: What happened to the essays, the controversies, the interviews, the author photographs?" Indeed, the present graphic style of the *Book Re-*

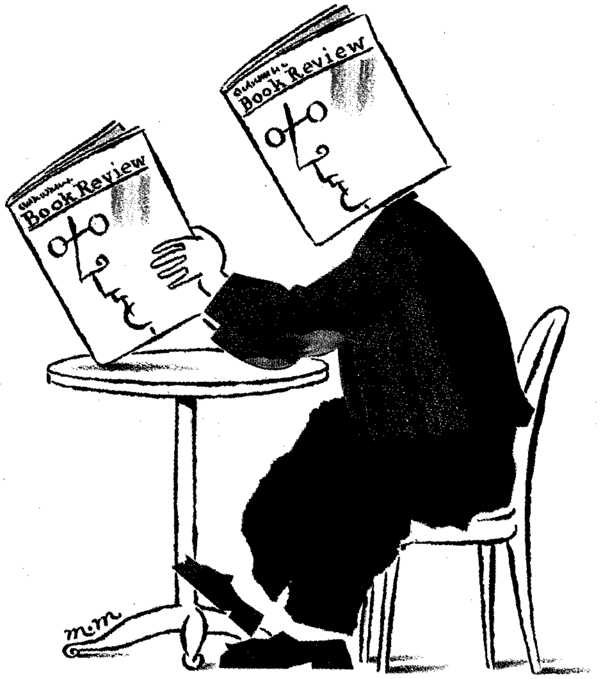

Illustration by Matthew Martin.

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view mimics nineteenth-century line drawings, and the newly introduced color, instead of being used for vividness and immediacy, seems to have been employed for its sobering effect.

This was the only time he set his lips. "I wanted to devote more, not less, space to reviews."

I brought up *TBR*'s reviewer policy. In the *Book Review,* books tend to be reviewed not by journalists with the stylistic sense to make a review entertaining and readable but by people in the "field" of the book being reviewed, who tend to be as flat-footed as the "co-author of three textbooks in psychology" whose prose I had recently endured.

We talked about the books he thought the *TBR* had "made" during his tenure. There were only two he could think of, *My Old Man and the Sea* ("I forget the author") and *Dreams of My Russian Summers.* Neither, he acknowledged, was what you would think of as a big book. I steered the conversation back toward advertising and the publishing business. He seemed genuinely unconcerned about the *Book Review*'s steep falloff in advertising pages.

> *I felt at once guilty about my own bias toward commercial realities and deeply annoyed that these people, who had at their disposal* **one of the most powerful tools ever created to promote good books,** *were squandering it.*

I asked a trick question: "What's a page cost these days?"

He looked at me blankly: "I have no idea." Which, I thought, rather summed things up.

As I left the interview and took a last look at the office, trying to memorize the details of the squalor, I felt at once guilty about my own clear bias toward commercial realities and deeply annoyed that these people, who had at their disposal one of the most powerful tools ever created to promote good books, were squandering it.

BUT IS HE TO BLAME? IT IS, AFTER ALL, CHIP McGrath's fate to be presiding over the *Book Review* during one of the most transforming periods in the book business—the rise of superstores (and the near-death of the independents), the emergence of online book sales, and the consolidation of publishing houses.

The heart of the *Book Review*'s commercial function has been to serve the nation's thousands of independent bookstores as a catalogue and a guide. Advertisements in the *Book Review* are never principally targeted at the reader or the "end user" but at bookstores that make their own ordering decisions. In less than a decade, however, the independent bookstore's position as the outlet for the great majority of the trade books sold in the U.S. has been reversed. Now the chains—Barnes & Noble, Borders, various regional chains, and other nonbook retail outlets like Target or Sam's—account for the majority of trade-book sales. The chains tend to order on the basis of computer models: How many copies of an author's last book did we sell? How many books have we sold in the past on this or that subject? What kind of promotional allowances are we getting from the publisher?

Another transforming development in the book business—largely made possible by the rise of the chains and the standardization of ordering processes—is the commodification of books: Tom Clancy, Stephen King, Patricia Cornwell, and the Dummies are the killer brands.

"Good reviews don't sell brand-name books, and bad reviews don't hinder their sales. But more fundamentally, good reviews have less and less of an effect on any book's sales," says Simon & Schuster's Marion Maneker. Now the publicity challenge is to get "off-the-book-page" coverage. News stories, feature stories, *People* magazine interviews, and, of course, Oprah. Increasingly, reviews—that deliberate form of critical discourse in which, in the best of the genre, a book is used as a way to open a window on larger ideas and concerns—don't mean jack.

The New York Times Book Review is about a culture in which books and authors and new ideas and literary controversies and gossip occupy the same place as religion does in the life of another kind of culture. But book culture has changed in a swift and unsentimental fashion. It is not that there is no interest in the elements of book culture, but to a larger and larger degree the world of books has been subsumed by the general media. Plenty of information about books can be found on the ever-expanding television dial. Books are part of the mix of narrative enterprises covered by

(continued on page 106)

Competition and Sports, Greenwich, CT
Continental of Darien, Darien, CT
Helmut's BMW, Bridgeport, CT
Ridgefield European Motors, Ridgefield, CT

Bell BMW, Newton, NJ
Circle BMW, Shrewsbury, NJ
DiFeo BMW, Tenafly, NJ
Flemington BMW, Flemington, NJ
Gearhart BMW, Denville, NJ
Hoffman BMW, Bloomfield, NJ
Hunterdon BMW, Lebanon, NJ
JMK BMW, Springfield, NJ
King BMW, Freehold, NJ
Morristown BMW, Morristown, NJ
Open Road BMW, Edison, NJ
Park Avenue BMW, Maywood, NJ
Prestige BMW, Ramsey, NJ
Wayne BMW, Wayne, NJ

BMW Bayside, Bayside, NY
BMW Manhattan, New York, NY
BMW Oyster Bay, Oyster Bay, NY
Competition Smithtown, Smithtown, NY
Country BMW, Southampton, NY
Endurance Motorcars, Mt. Kisco, NY
F + S Motors, Bronx, NY
Habberstad BMW, Huntington Station, NY
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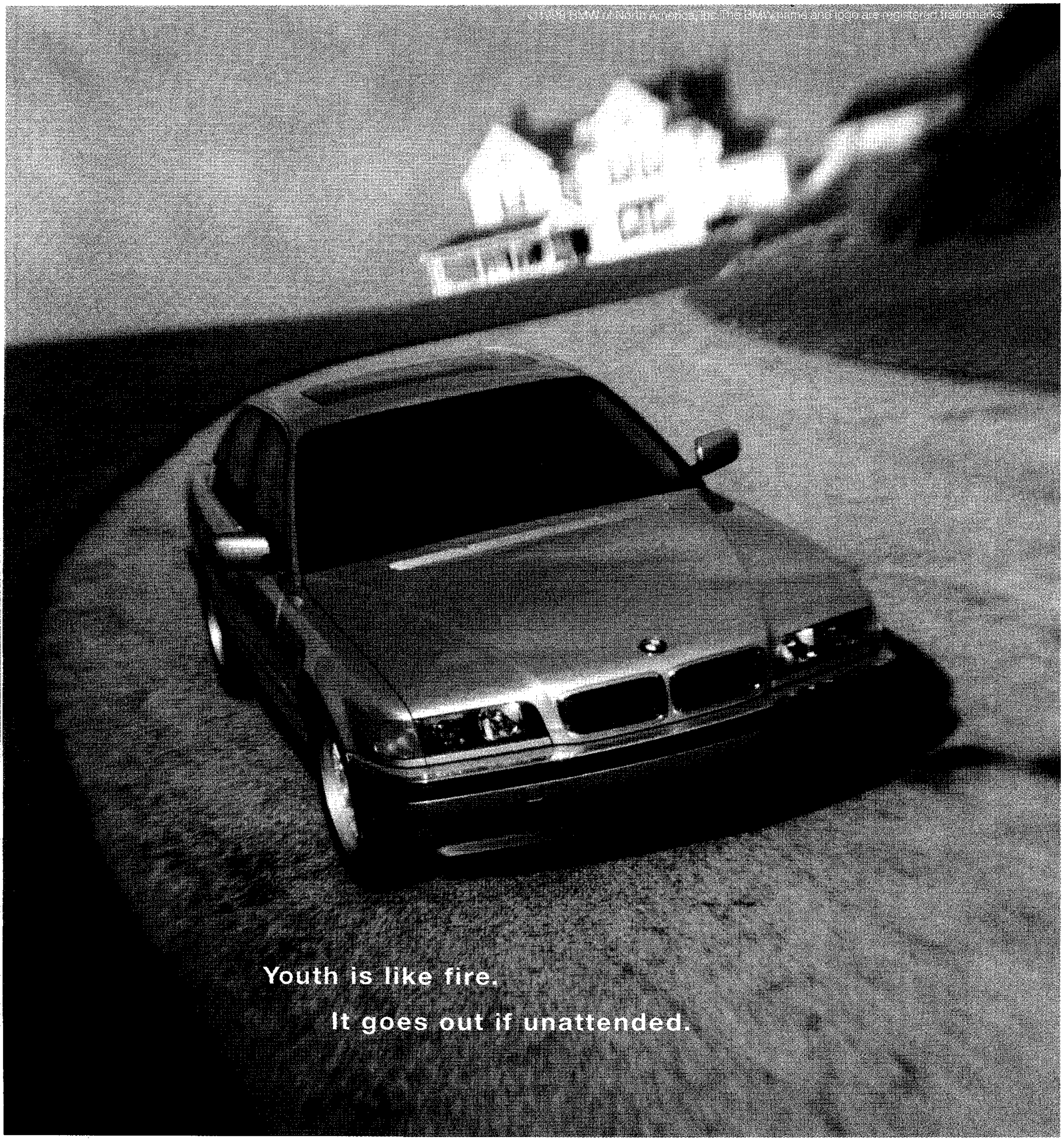

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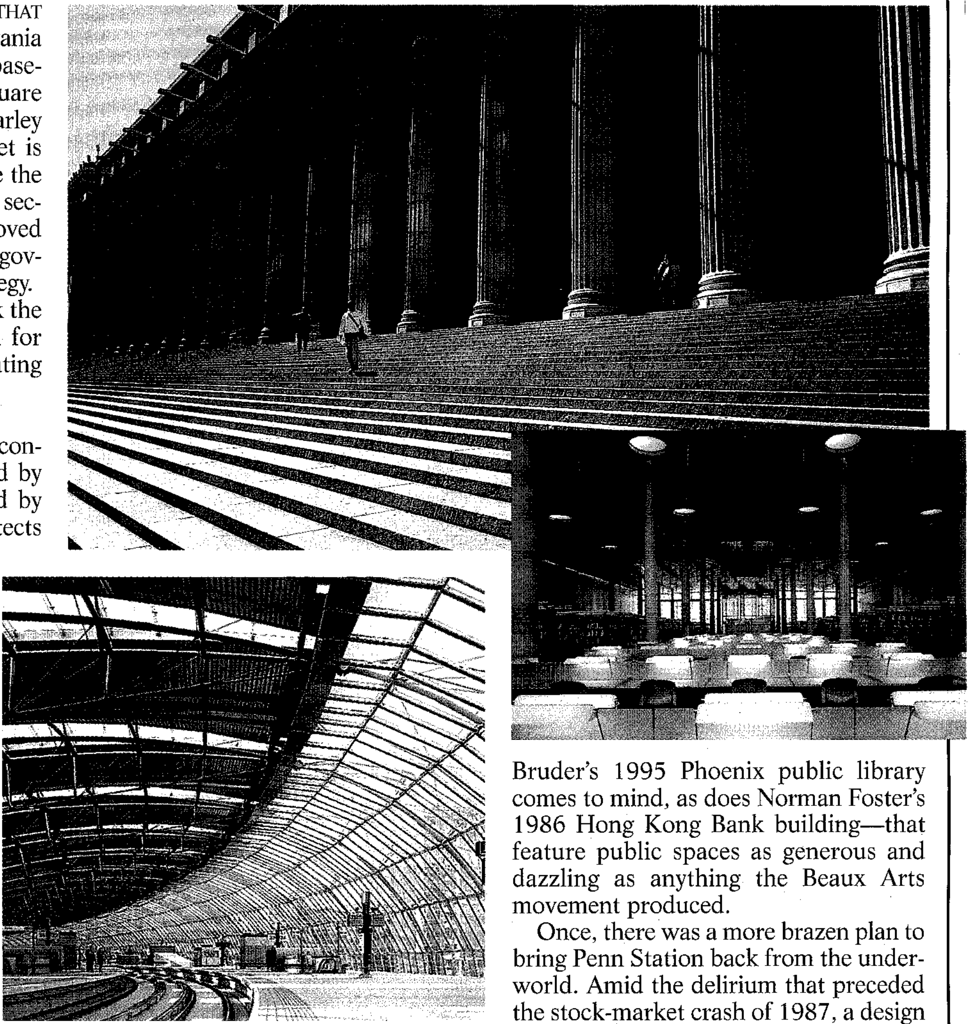
CITYSCAPE KARRIE JACOBS

New Train of Thought

The restored Grand Central is lovely, but is strict preservation the best approach to the West Side train station? Let's atone for the loss of Penn Station by learning not to fear the future.



Will Bruder's library in Phoenix (right) and Nicholas Grimshaw's Waterloo train station in London (left) show how beautiful public spaces can be created without merely mimicking the past. Might such ideas inspire the conversion of the old post office (top) into the new Penn Station?

FIRST, I'D LIKE TO POINT OUT THAT the idea of moving Pennsylvania Station from its grubby basement beneath Madison Square Garden into the James A. Farley post office across the street is brilliant. I especially admire the politics of it—promising the second coming of New York's most beloved lost landmark and getting the federal government to pay for it is a genius strategy.

I should add, however, that I think the business of building a train station for the twenty-first century by reincarnating a building 35 years dead is sad.

Maybe even pathetic.

These two points of view are not contradictory. As you've probably heard by now, the 1913 post office, designed by McKim, Mead, and White, the architects of the 1910 train station, is in some respects the twin of the monumental building that was demolished in the early sixties. And I can't deny that it's the perfect spot to build a new train station. At the same time, I think it symptomatic of this city's almost pathological aversion to contemporary architecture that the only way we can get a much-needed new station is to disguise it as an old station.

Not that I'm indifferent to the loss of the old Penn Station. The photos of the astonishing steel-framed, glass-covered, 150-foot-high concourse and the gargantuan waiting room that looks as if it were built for a race of giants are incredibly seductive. I wish I could go there. I'm even a little resentful that I have no childhood memories of the place, that my parents, when they took me into the city by public transportation, favored the bus to the Port Authority.

But the thing I find disturbing is that as this century grinds to a close, we are so contemptuous of our own creative powers that we feel compelled to mimic the past.

Admittedly, it is an auspicious moment for the Beaux Arts. A few days ago, the lovingly restored Grand Central Terminal, prime beneficiary of the landmarks law engendered by the destruction of Penn Station, was rededicated. Grand Central and the original Penn Station both possess an audacity, a faith in their own power that we're convinced we can't match. In a bitter sixties editorial about the loss of Penn Station, the *New York Times* wrote, "We want and deserve tin can architecture in a tinhorn culture." We've internalized this idea so well that we seem incapable of getting past it. But there are some new buildings—Will Bruder's 1995 Phoenix public library comes to mind, as does Norman Foster's 1986 Hong Kong Bank building—that feature public spaces as generous and dazzling as anything the Beaux Arts movement produced.

Once, there was a more brazen plan to bring Penn Station back from the underworld. Amid the delirium that preceded the stock-market crash of 1987, a design competition for two towers to be built on the present site of Madison Square Garden was held by Olympia & York. The winners were strange bedfellows, Frank Gehry and Skidmore Owings & Merrill. Each designed a tower. SOM's, at 70 stories, was a kind of tribute to the old General Electric building, topped with filigreed crowns. Gehry's, at 61 stories, was originally in the shape of a fish. Linking the towers was a canopy that was to form a "grand entrance hall" to a Penn Station newly opened to daylight.

Though the deal eventually fell apart, the idea of popping the lid off Penn Station was very appealing. While I have no regrets about the demise of the office

Photographs: clockwise from top; Robert Wright; Bill Timmerman; John Linden/Esto.

towers, I'm still tantalized by the notion of a Penn Station rehabbed by Frank Gehry and SOM's David Childs. In my weaker moments, I am as affected by the loss of that intriguing possibility as I am by the loss of the old Penn Station.

THE IDEA OF MOVING THE TRAIN STATION into the post office emerged shortly after the O&Y project crashed. Amtrak and a real-estate developer called Penn Station Associates (PASA) published a brochure to garner support for the idea. "Immediately, the project team realized that they had the opportunity to, in effect, re-create the past by building a majestic gateway to New York City," the brochure explains.

Senator Moynihan, an advocate of both trains and historic preservation, launched a tireless campaign to secure $315 million in federal funds for the project and establish the Pennsylvania Station Redevelopment Corporation (PSRC) in 1995. It's now headed by an enthusiastic young architect, Alexandros Washburn. Championed by Democrats and Republicans alike, the plan is apple pie and motherhood. The only opposition came from the U.S. Postal Service, which was unwilling to part with the one building with a frieze long enough to hold its whole motto about snow, rain, and gloom of night.

Pressured by President Clinton, the Postal Service agreed in late March to negotiate sharing the building. SOM partner Marilyn Taylor was made head of a design team that also includes a firm known for historic restoration, Hardy, Holzman and Pfeiffer Associates. The architects are now figuring out the technical aspects of the building split. Soon, actual design work on the station will begin, and the new old Penn Station should be open by 2002.

Brilliant, right? Except for one thing.

The project's lifeblood is the fantasy of resurrection. "The existing Farley Building, the late great Penn Station, and the new Penn Station match exactly," claims the booklet, "Rebuilding Penn Station," which was published by the PSRC early this year. An overlay demonstrates that the three great spaces in the old train station, the concourse, the waiting room, and the arcade have equivalents in the floor plan of the post office. When New York's senior senator was shown this relationship, Washburn recalls, "Moynihan said it was an epiphany."

Epiphanies can be deceptive, however. While the square footage may exist to replicate those grand rooms, the architecture doesn't.

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The old station and the post office share a basic structural envelope. But, while much of the original Penn Station was magnificent public space, the post office has only a small public area, the 24-hour lobby that is to Tax Day as Times Square is to New Year's Eve. The rest of the building is essentially industrial, a space for sorting mail, storing canvas bags, and repairing postal boxes.

So, if architects Taylor and Hardy take their mission literally—if they redesign the building in exactly the way it's been pitched to Congress and to the public—they will build a Beaux Arts facsimile, an early-twenty-first-century imitation of an early-twentieth-century imitation of ancient Rome. Which would be every bit as delightful as, say, EPCOT's version of Paris.

But I'm betting that Taylor and Hardy are smarter than that, and will design something more forward-looking to fit in the old box. I'm betting that they'll opt for allusion rather than illusion. "You couldn't, wouldn't, shouldn't try and re-create Penn Station as it was," avows architect Hugh Hardy. Washburn himself allows that there are "portions" of the building that might be suitable for "a twenty-first-century piece of architecture."

Perhaps I should be satisfied with portions. But the idea that to get a new train station funded, we have to pretend that we are returning to the past still makes me crazy. London, a city that is, in some ways, even more conflicted than New York about contemporary architecture, got a beautiful new station in 1993, Nicholas Grimshaw & Partners' Waterloo International Terminal, a sinuous, high-tech shed. I could picture such a station, a luminous presence, atop the West Side rail yards, where the mayor would like to put the Yankees.

I believe that the real way to atone for the sin of tearing down Penn Station is to prove that we've learned how to make public spaces that are very much of our time but have the qualities—light, space, grandeur—that we cherish in older architecture. No matter how lovingly the old post office is treated, it will never be the old Penn Station. If we are very lucky, it will be an audacious hybrid, a daring blend of new and old. If we're unlucky, it will be an exercise in nostalgia. But the real twenty-first-century project for New York is to learn how to build great public spaces again. From scratch. Which could happen if we borrowed the self-assurance of architects past, rather than the design of their buildings. ▬

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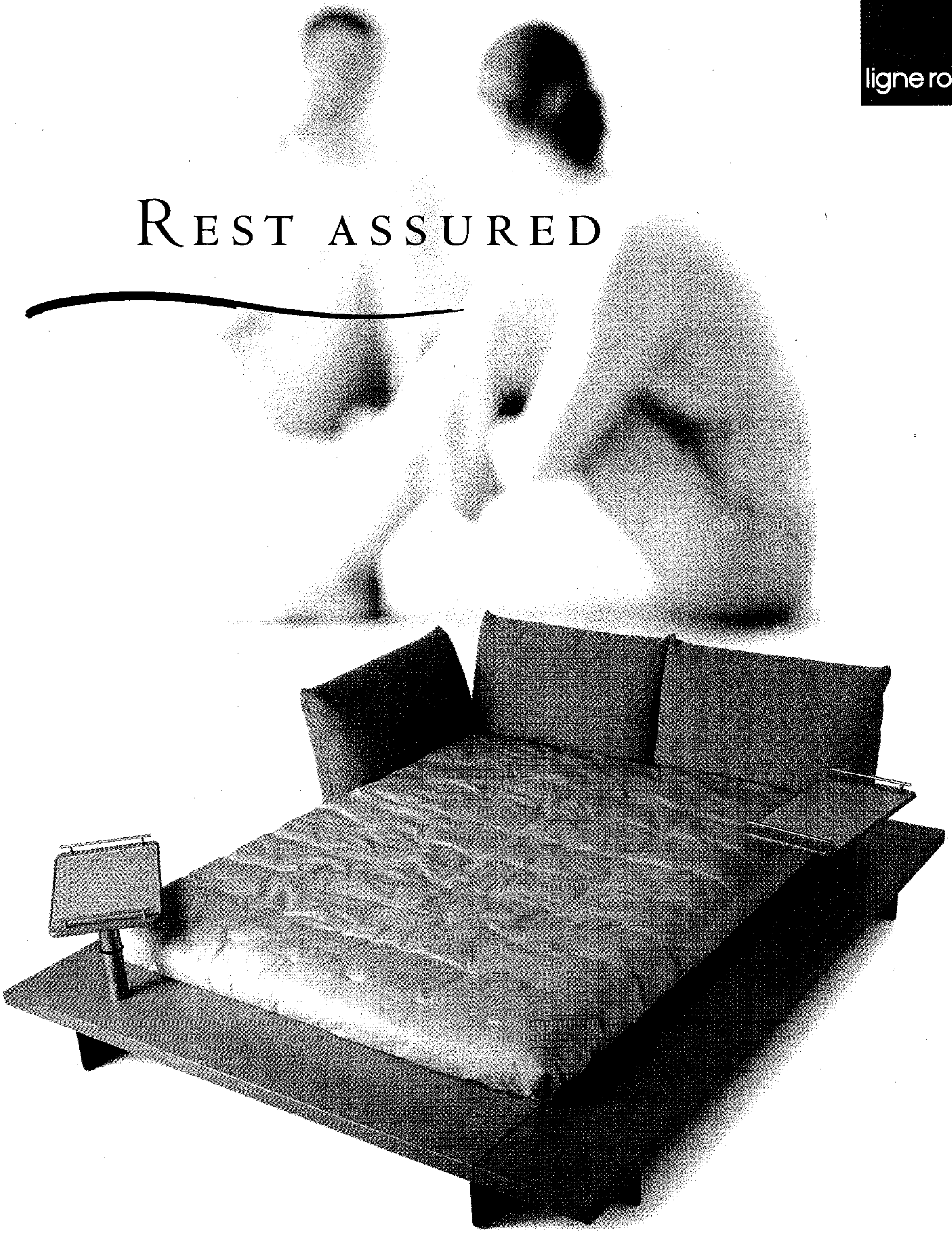

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TRISH DEITCH ROHRER

Savior Fare

In Queens, an unlikely fire-and-brimstone preacher—with suburban, Italian-American roots—leads a growing congregation that resembles a mini–United Nations.

"IF CHRIST CAME TO QUEENS," SAYS Pete Scazzero, senior pastor at the New Life Fellowship—a multiracial, interdenominational church housed in the boxy, concrete Elks Lodge on Queens Boulevard in Elmhurst—"he probably would create this kind of church: very grassroots and kind of messy." Scazzero, a fit, articulate 42-year-old New Yorker who went to both the Princeton Theological Seminary and the Gordon Conwell seminary outside Boston, explains that New Life is for "rejects, the lowest of the low, the outcasts—the people the world doesn't have time for but God does."

But what I find when I walk into the auditorium at the Elks Lodge, where services are held on Sundays, is average folks: the white guy in his Yankees cap (keys hanging from his belt loop) who fixes cars, the Hispanic kid who pedals the D'Agostino delivery bike, the Indian couple strolling through the Greenmarket, the middle-aged black man sitting next to his blonde wife at the movies. They look anything but broken—they look comfortably jubilant, sitting with their babies up on radiators, dancing with their folding chairs pushed out behind them.

Pastor Pete Scazzero: "Looking back, I was a little crazy."

This jubilation has to do, mainly, with Scazzero himself. He found Christ through a girl at a college party in New Jersey one 3 A.M. in the early seventies. He'd wanted to be a lawyer but instead went to seminary, where God told him to learn Spanish and move back to New York. About eleven years ago, while Scazzero was praying, God spoke to him again. This time, He told him to start a church.

"Now, understand, everybody's freaking out"—that is, Scazzero's Italian Roman Catholic parents, his in-laws, everyone who thought he would be a lawyer, doctor, or investment banker. "Three years post-college, I'm not making any money, waiting on God, just learned Spanish . . . but I was aware that there were 2 million Spanish-speaking people here. And it would be very critical for a long-term ministry among the poor."

Scazzero says that he alone from his days at Princeton didn't join a traditional, mainline denominational church. "Interdenominational? Go among the inner city? Without guarantee of anything?" he says, laughing. "I tried to get some of my classmates to go with me, and there wasn't a lot of interest. I don't blame them—looking back, I was a little crazy."

Scazzero sometimes leads services with Tim Keller at Keller's very popular Redeemer Presbyterian Church, which meets in the Hunter College auditorium every Sunday. Keller's approach to Christianity is more intellectual than Scazzero's—calm and professional where Scazzero's is loud and mayoral. (I was told by Keller's wife that Scazzero was one of those Pentecostal speakers, like Robert Duvall in *The Apostle,* who seek to be filled with the Holy Spirit—but Scazzero says that's not right. "We're not Pentecostal," he says defensively. "We're evangelical." So why did Keller's wife say that? "Well," he replies, emphasizing the understatement, "we're not *Presbyterian.*")

In fact, Scazzero's congregation is made up of poor and middle-class from some 60 nations. You can find Hindus at the Elks Lodge on Sunday, Rastafarians, Muslims, Catholics, and Jews. Scazzero is speaking to the multitudes.

"This is what it means to follow Jesus," Scazzero says, "to work through your racism, your bigotry, your arrogance—if you're new at New Life, you will be challenged culturally, no matter what culture you come from. We're a mix of so many, everybody's a bit out of their comfort zone."

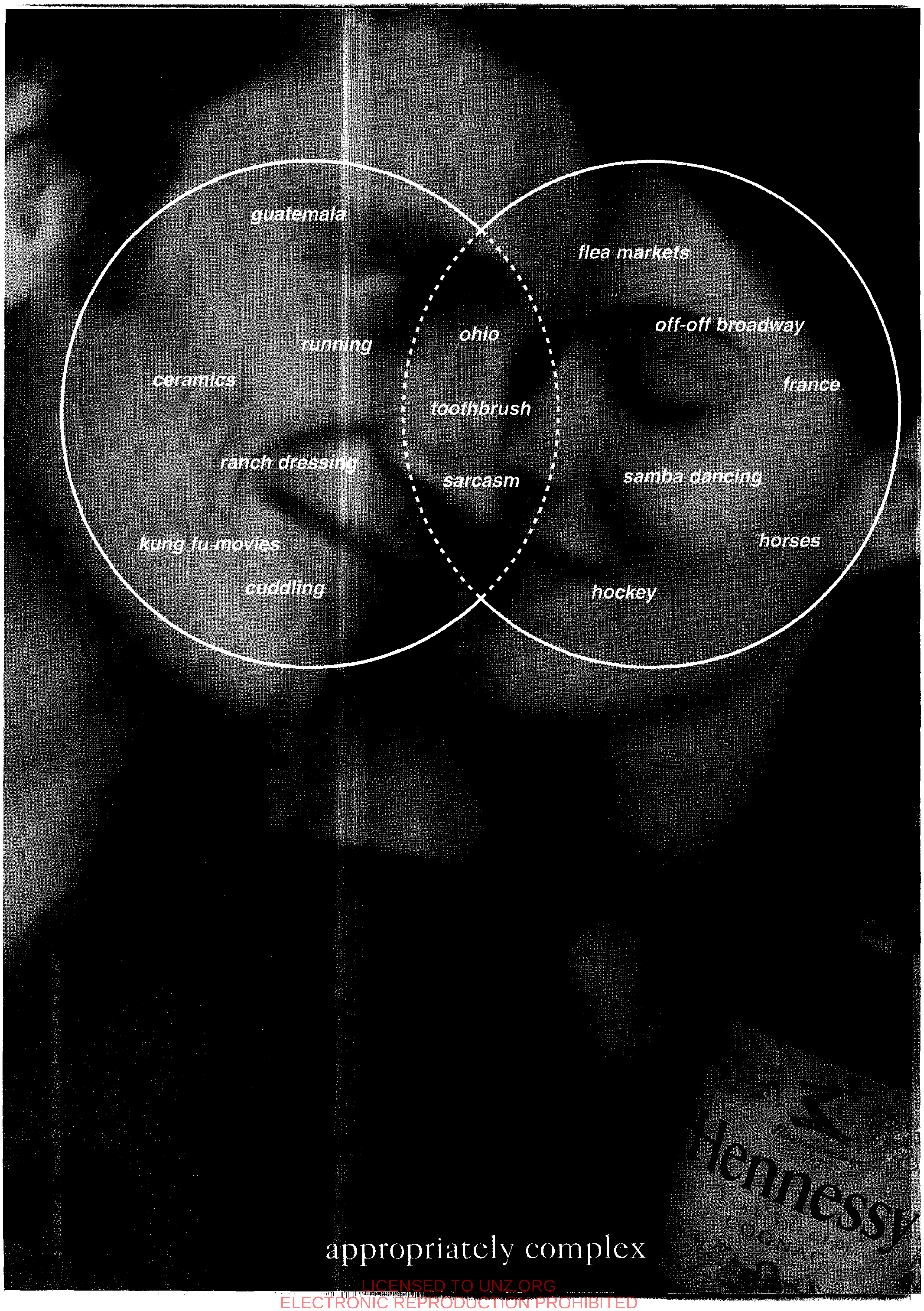
Tim Keller says that New Life "defies categorization." "It really is one of the 'new paradigm' churches that don't fit into the old boxes of 'conservative,' 'liberal,' and 'moderate,'" he says. "It's deeply committed to fighting poverty and racism, yet just as committed to orthodox doctrines of sin, atonement, grace, and a new birth."

"My style," Scazzero says, "has developed over time to very much a New York audience. I'm an in-your-face kind of speaker. I'll just lay it out, speak very bluntly, and I don't pull punches."

Sometimes when Scazzero's up there at the front of his congregation at the Elks Lodge, he starts to yell, and his voice cracks up an octave, but only when he's describing things like how *humiliated* God must have felt on the cross, naked. "That's *God* up there," Scazzero yelled one Sunday, while kids played tag on the periphery and couples held hands. "*God!* That's how *desperate* he is for your love!" More desperate, Scazzero yells, than the woman at Caldor who lost

Photograph by Tom LeGoff.

SAKS FIFTH AVENUE
By DOLCE & GABBANA
FRAGRANCE FOR MAN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samba dancing
horses
hockey
Hennessy
COGNAC
appropriately complex

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her son, Mikey, in the aisles, and, hysterical, was screaming his name, even while the manager was calling for Mikey over his loudspeaker. "No one will ever love you as much as God does," yells Scazzero, and couples squeeze each other's hands hard and hold their babies tighter.

Scazzero had hated church as a kid in Leonia, New Jersey, and didn't know the first thing about the mechanics of running one. "I didn't know about Good Fridays and Easters and Christmases and baby dedications and baptisms," he says. "There's a lot of stuff that goes into it, and I was pretty clueless. But I was very fired up."

In 1987, the New Life Fellowship consisted of three people: Scazzero, his wife, and their infant daughter, living, he says, "among a subterranean culture of illegal immigrants in Corona," dirt-poor. Even Scazzero's friends didn't want to come: "I'd say, 'Come join us,' and they'd say, 'What, are you *crazy*?! Join *what*?! You have no money, no people . . .' "

Scazzero felt embarrassed when his father, a retired baker from Brooklyn, showed up at his first real service, in a Corona school auditorium near Shea Stadium that seated close to 600 people, and there were only 15 people in attendance. But he built his church by running Bible-study classes at Elmhurst Hospital and by talking to anyone open to chat on Roosevelt Avenue. Though the Christian Missionary Alliance promised New Life $18,500 a year for two years, the church had what Scazzero calls a "scratch start-up."

"Tim Keller is a part of the Presbyterian denomination, and had huge support when he started," says Scazzero. "Floyd Flake"—of the monumental Allen AME Church, also in Queens—"has tons of government funding, millions and millions of dollars. I was, like, *out there:* didn't have a core group, and just kind of flung people together. It was very much a high-risk venture."

But it wasn't long before New Life had both Spanish- and English-speaking congregations, and a reputation around the country for being innovative. "We were doing community development, we were very into prayer, we saw God do miracles," he says. "It's a great tragedy to see churches on every corner, but the neighborhood's down the drain. There were homeless people sleeping on our steps, so it wasn't hard to know where to start."

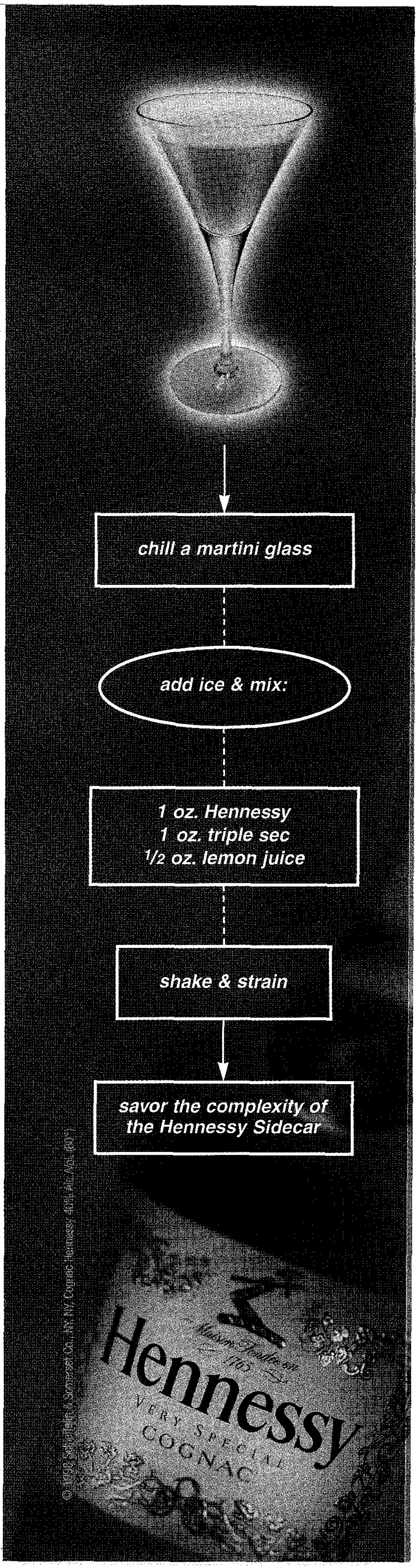
With funds from private donors, Scazzero started, in the fall of 1997, the New Life Learning Academy in Corona, which offers courses in English as a second language, computer literacy, high-school-equivalency prep, and career development, mostly to newly arrived Hispanic immigrants. New Life has also raised $70,000 for a building for the homeless and set up supervised apartments for young adults who leave foster care at 18 and have nowhere to go.

His church may be booming and his parishioners flourishing, but Scazzero himself went through a dark time about five years ago. He didn't have enough help with the church—which had grown by more than 1,000 people over three separate congregations in Queens—and his marriage was suffering so much that Scazzero and his wife went into therapy to save it. As a result, love is now the focus of Scazzero's Sunday talks—not how to conform in order to make it through the eye of the needle—and it is his commitment to healthy, loving relationships, for their own sake, for the sake of the community, that sets his sermons and his church apart (Scazzero's wife, Geri, mother of four girls, runs marriage retreats for the church). People come to New Life for Christ's actual teaching, which is simple, even beautiful, when "all the religious stuff," as Scazzero calls it, doesn't get in the way.

One Sunday, women in pastel dresses were dancing in the aisles and up on the stage while congregants tapped tambourines against their hips and hopped around to the sound of two drummers beating out a rhythm guaranteed to raise sleeping spirits. Scazzero got up and told the story of how Elijah went to an outcast's house and, by praying, brought the woman's son back from the dead. Elijah did this with what Scazzero calls "resurrection power." Resurrection power, according to Scazzero, is what his congregation has. And the only way to make it work is through prayer.

"We pray small prayers," Scazzero tells his audience. " 'God, if you can't make me thin, then make everybody else fat.' " Scazzero looks around at all the smiling faces and starts to yell: "There are a lot of dead people around! At work, you're around corpses! The corpses of your family, neighborhood, schools!" Now Scazzero yells louder, getting to his point. "Nobody gets resurrected, unless somebody prays for you. *He* won't *do* it for you!"

All bow their heads, clasp their hands, and pray with Scazzero after that, then file out of the room, looking as if they've all been given vitamin B-12 shots. Pastor Pete stands by the front door downstairs a few minutes later, now mild as a lamb, holding each person's hand between his two, before sending them out into the most beautiful of New York days. ▬



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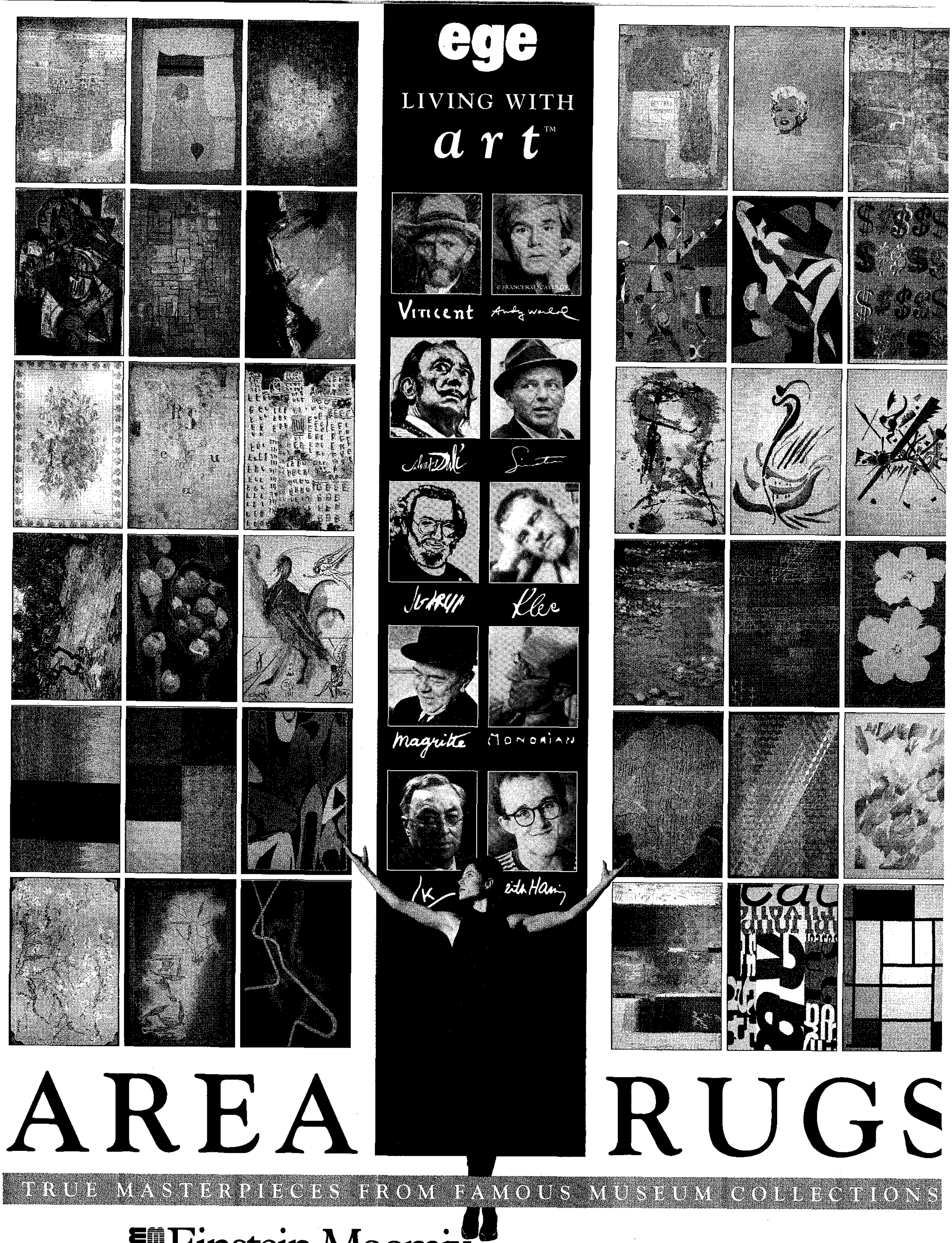
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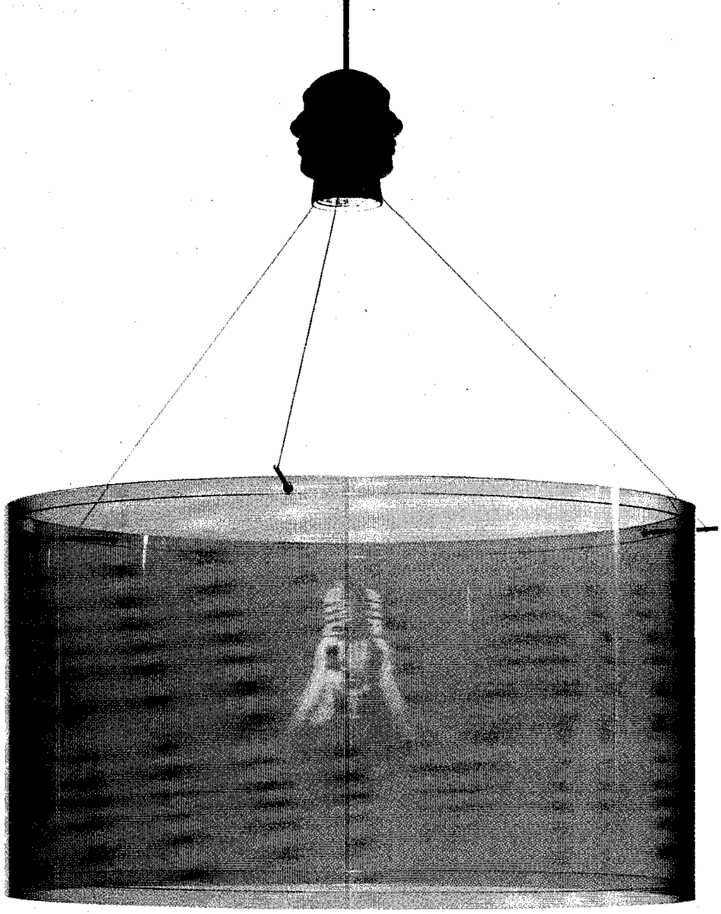


INDUSTRIAL *strength*

INTERIORS 1998

Aluminum-and-acrylic-glass "Edison" hologram lamp by Ingo Maurer, $4,450 at Moss (146 Greene Street; 226-2190).

Photograph by Mark Weiss.

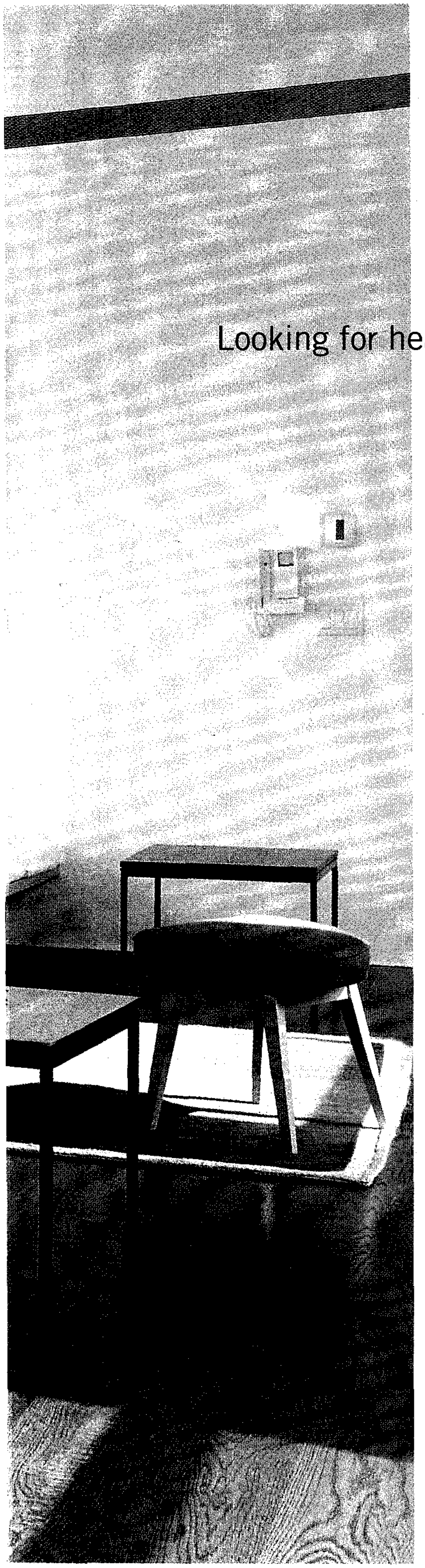
by WENDY GOODMAN

produced by JORDAN SCHAPS

text by ALEXANDRA LANGE

edited by PHOEBE EATON

These days, it seems the most stylish homes going are as likely to be furnished from the Bowery as from West Broadway. Here you will see five visionary designers apply their commercial talents to the domestic front, deploying end tables inspired by tool chests, shelving straight out of designer boutiques, and rubber flooring usually seen in factories to create urban, sensuous, and even luxurious spaces. Art meets industry with astonishing results: Architect Annabelle Selldorf, who signed off on Barbara Gladstone's Chelsea gallery, takes canvas off the wall and fashions it into a smashing dinner table. Designer Nick Dine slices up his home with officelike translucent partitions. The thirty-seventh floor of a glossy new high-rise now has burnished bamboo floors instead of patchy parquet, courtesy of Deborah Berke. But the recessed lighting in the ceiling comes right out of the stores she's done, and the metal rail installed in lieu of picture hooks is pirated from her own offices. At her Jersey City loft, Courtney Sloane has sharpened low-grade particleboard and metal-clad warehouse doors on her hip-hop edge. And sculptor Stephan Weiss, retired from his family's theatrical-lighting business, aims the spots at his own artwork in a studio, living room, and garden chiseled out of a sanitation-company garage. Meanwhile, some of the city's most forward-thinking shop-owners are nurturing new designers working in high-performance materials like resin and the most fantastic of plastics. Consider the lamp above: With a hologram, German designer Ingo Maurer celebrates an industrial product so ubiquitous and hardworking that it's the universal symbol for an excellent idea.



bare IN MIND

Looking for heavy-duty minimalism and lots of it? This big loft is filled to capacity.

"*Emptiness* is a word I would object to," says German businessman Axel Stawski, who hired architect Annabelle Selldorf to contrive a 5,000-square-foot duplex loft on Wooster Street where no loft had gone before. "The space is filled, but not stuffed full," says Stawski. "The word I like to use is *vertchotchke*'d." In plain English, not stuffed to the rafters with junk. Even so, Stawski's careful to point out that "it's not the feeling of being in an empty warehouse."

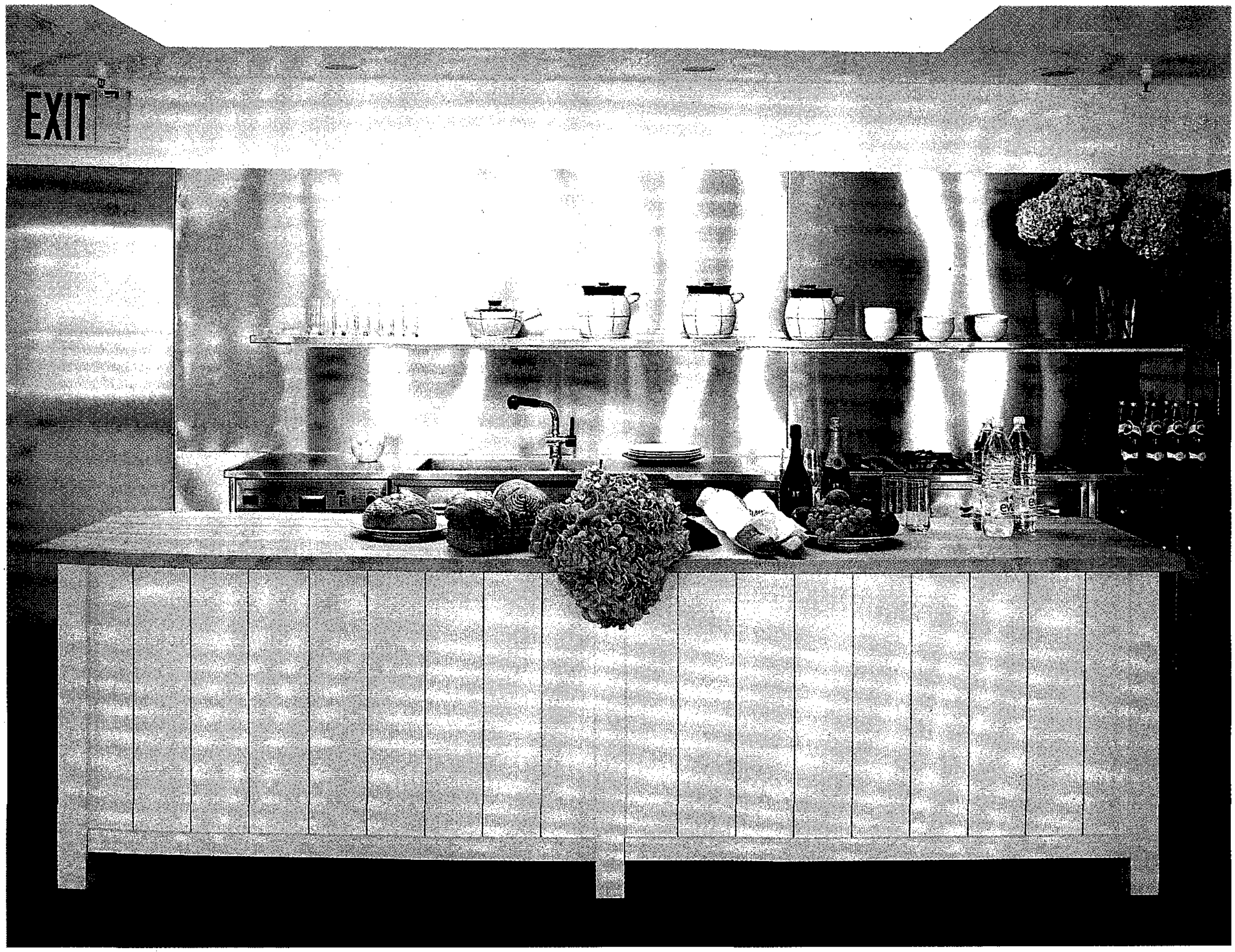
Selldorf has hammered sleek art galleries, designer boutiques, and citified apartments out of many an empty warehouse; the Barbara Gladstone Gallery in Chelsea was one such project. And yet, Selldorf remains the model of restraint—renovating three floors at Barneys will do that to you, even as it inspires a few tricks to try at home, like implanting glossy fluorescent-light boxes in the ceiling to help stretch a loft's limited ration of sunbeams from one end of the building to another.

"There was a lot of space available here, and we wanted to keep it that way," says Selldorf. As part of her conservation efforts, a couch with built-in gooseneck lamps has itself been grafted to a staircase landing. Two fireplaces are modest affairs with slivers for mantels. A kitchen island seems uncharacteristically rustic but actually hides the dishwasher, sink, and stove behind a skirt that looks like wainscoting. The rugs are few and far between, and curtains are unbleached muslin hanging from thin brass rods, unfettered by baroque tiebacks or vampy valences. Muted abstract artworks anchor the miles of white walls—but only sporadically.

The grandest gesture here is what Selldorf calls her "Mies van der Rohe staircase," fashioned out of steel I-beams commonly used in skyscrapers. "It's loosely inspired by the staircases Mies did for the Illinois Institute of Technology. And it's a major element that informs the downstairs—the only way to indicate there's another public space above." There's subtlety for you.

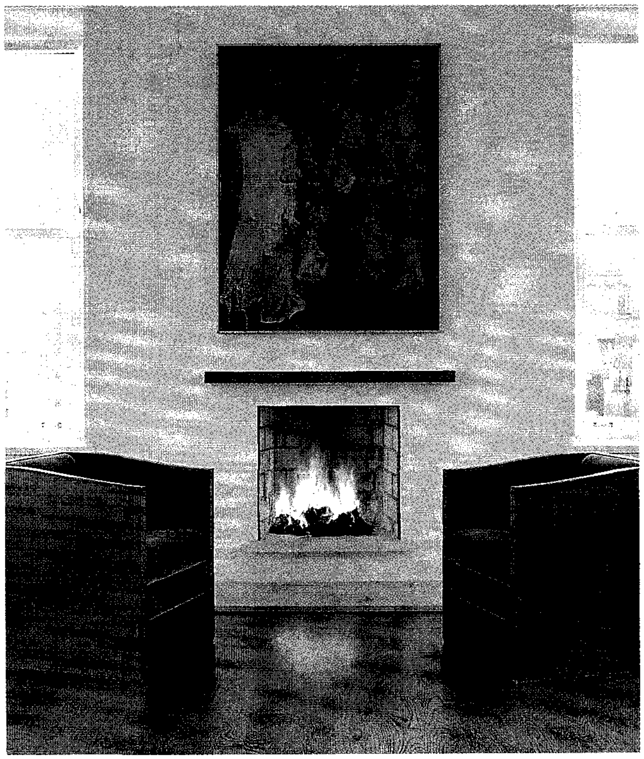
APPROACH THE BENCH: *The blocky overscale sofa sprouting aluminum lamps from Totem "is really a wooden bench with very simple cotton mattressing," Selldorf says. "The whole penthouse is a library, and people can read here." The shiny painted-and-gessoed finish helps the couch frame the room. Selldorf selected this painting, one of two works in the apartment by Don Van Vliet, a.k.a. Captain Beefheart. "Now he's a painter, a* great *painter," says Selldorf. She crowned the former warehouse with this extra story; Claire Danes has bought on a lower floor.*

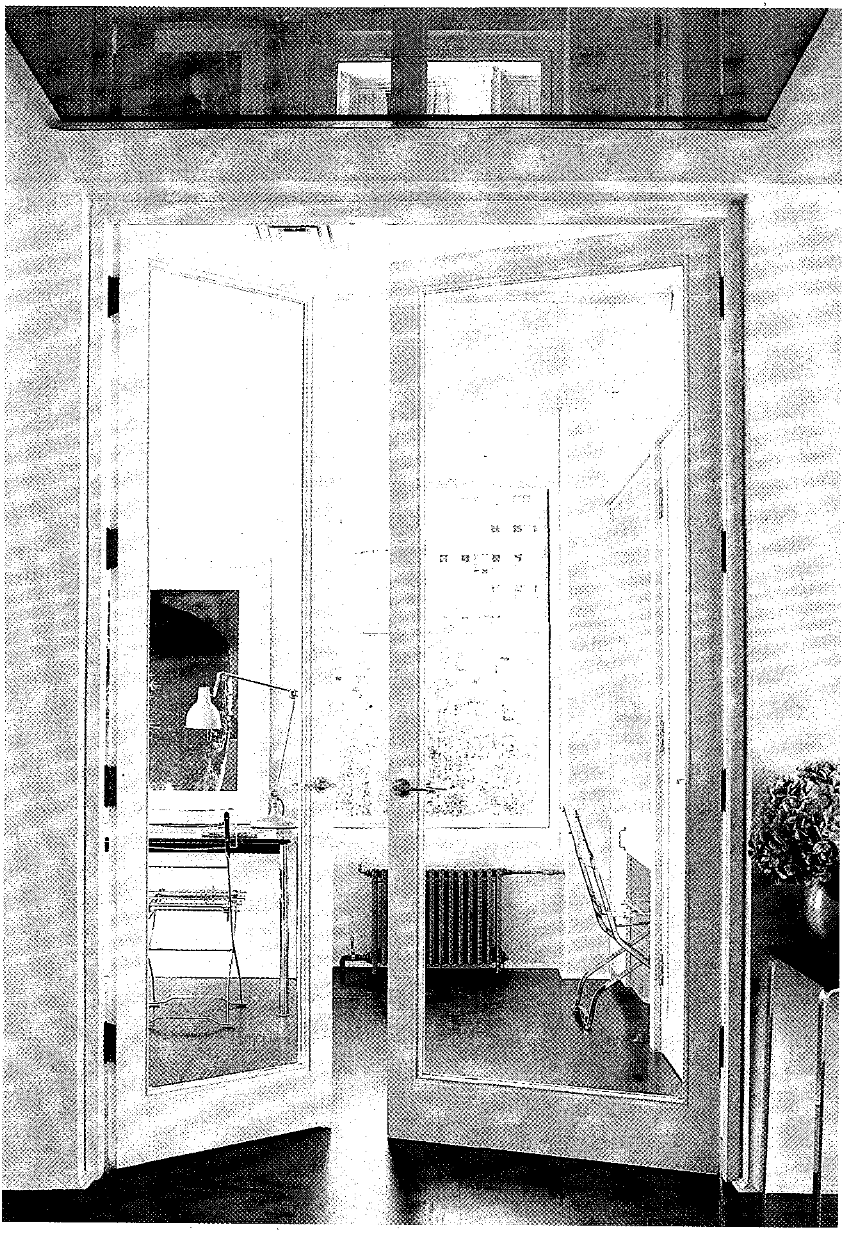
PHOTOGRAPHY: JONN COOLIDGE



STEELING BEAUTY: *Above, the island's counter is a solid-maple butcher's block. Stainless-steel cabinets were custom-made by Universal Metal Craftsmen in Patterson, New Jersey; Selldorf's firm took a field trip to Mount Sinai hospital to get a closer look before placing the order. Chunky ceramic pots arrayed on a steel shelf are Chinatown finds.*

HOUSE WARMING: *Selldorf's upstairs fireplace has a brick back, a concrete pedestal, and a thin wooden mantel. The chairs were something the client had in his office; Selldorf demanded that they be removed to this vignette. Opposite page, canvas was gessoed and waxed to make a water-resistant table top. The chairs are vintage Aalto; the parchment globes, vintage George Nelson.*





BRAVE HEARTH: *Opposite page, Selldorf defined the living room's perimeter with a geometric Tibetan rug; it plays off the slate-and-brick fireplace. The forties leather sofa is from Historical Materialism; Selldorf chose lime-green velvet for the Mies van der Rohe armchairs to flick a little more color at the room. The two stools are from Donzella. A lamp from the fifties is very publically plugged-in. Says Selldorf, "I don't mind seeing a cord when the room is loosely furnished."*

DAYLIGHT SAVINGS: *Above, one of Selldorf's signature fluorescent box lights heralds the entrance to Stawski's downstairs study; she used a fleet of them at Barneys. "I like a lit ceiling," she says. "It uniformly lights the space of entry, and when it's not on, it picks up the reflection of the daylight." The acrylic-and-aluminum chairs were something Stawski had lying around for parties—Selldorf appreciated their lightness. The French doors are standards by Pella she's used in commercial projects before; they bear a strong resemblance to the windows on the floor above and help light get around the loft. Selldorf's fluency with glass will serve her well when she embarks on her next project: the private dining rooms at Windows on the World.*

ANNABEL SELLDORF

INSPIRING SPACE
The Pantheon.

COOLEST MOVIE SET
The Conversation, because beautiful architectural spaces seen from strange perspectives make you see space in a way you don't ordinarily.

MOST COMPELLING ARCHITECT
Francesco Venezia, a contemporary architect working in Italy.

FURNITURE OF TODAY THAT'S A CLASSIC OF TOMORROW
Jasper Morrison's plywood stacking chair.

GREATEST FURNITURE DESIGNER EVER
Paolo Buffa.

HOW TO KEEP THE NOISE LEVEL DOWN IN BIG SPACES
A wood floor absorbs sound fairly well. But by the time you create a big open space, you accept the fact that sound travels. Try Homasote or textiles.

SLICKEST-LOOKING APPLIANCES
All the Gaggenau products.

PEOPLE AND THEIR THINGS LOOK BEST AGAINST
White.

NOW BEING SEEN IN THE HOME
Glassware from lab catalogues like Fisher Scientific. Kitchen tables made out of industrial shelving. My whole office is made of industrial shelving; it's incredibly cheap, very, very flexible, and modular. I have it at home too.

WINDOWS '98

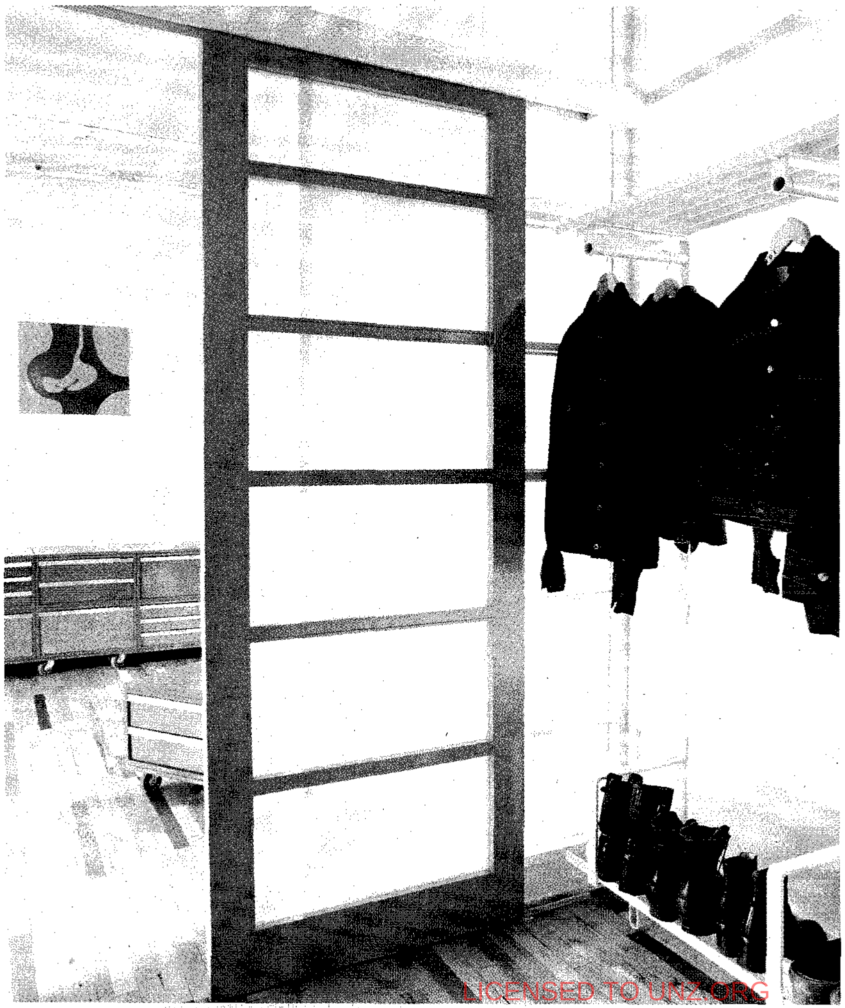
With a baby on the way, Nick Dine breaks out the Crayola colors and peekaboo walls.

PHOTOGRAPHY:
FERNANDO BENGOECHEA

In just two years, furniture and interior designer Nick Dine has forced his 1,200-square-foot Prince Street loft to evolve from a bachelor pad into a young-marrieds' flat into a family compound.

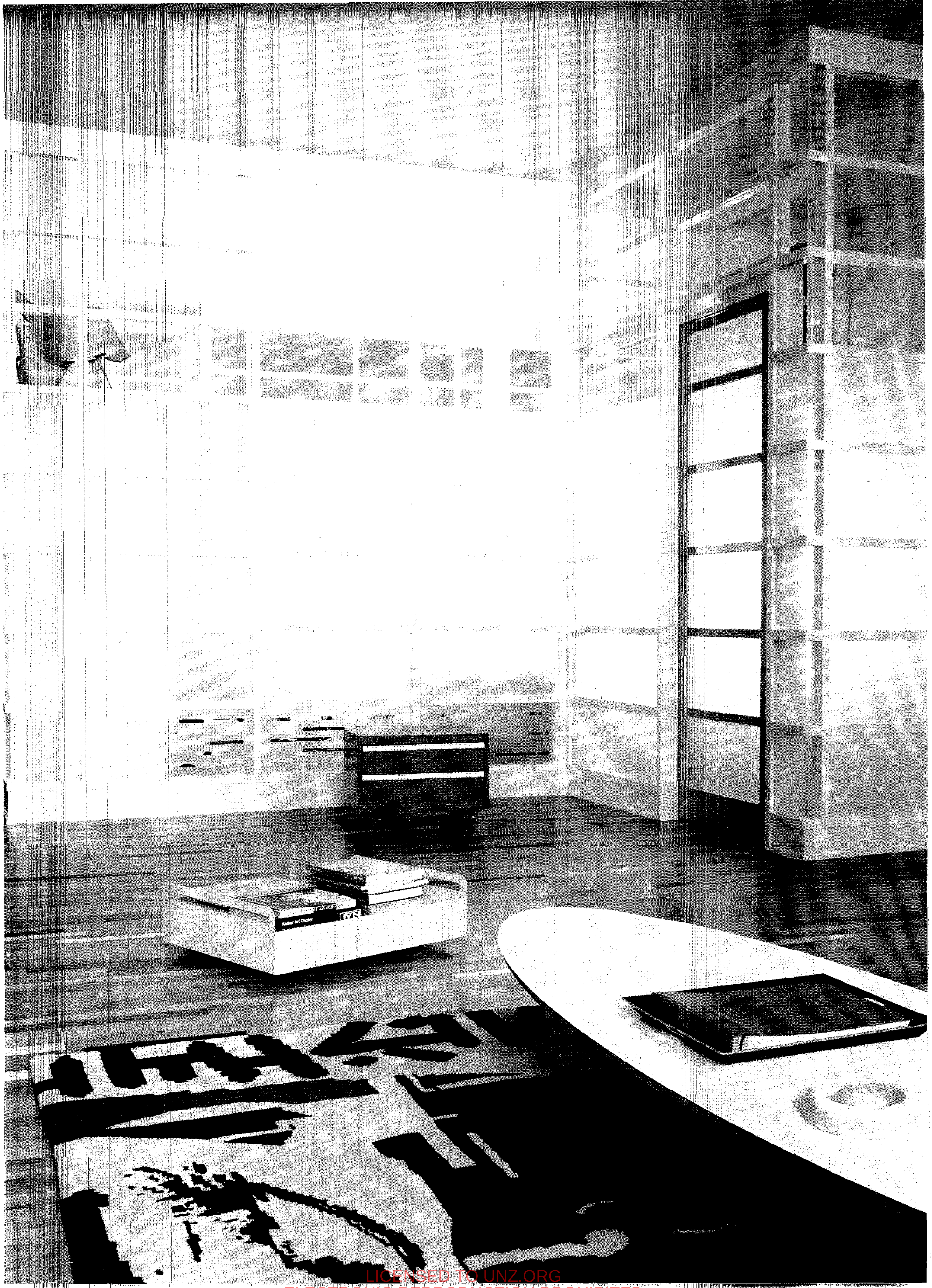
As he's been moving things around a lot, there's no shortage of his signature cabinets on casters, reminiscent of tool chests (that is, if tool chests came in shades of sky blue and daisy yellow). The more permanent grid walls were erected only two months ago; Dine's wife, Vanessa, is due to have a baby in November, and it was time for the apartment to give birth to another bedroom as well. "We only have windows on the front of the apartment," Dine explains, "and we wanted to figure out a way to bring light all the way into the back." He found it, in a plywood-and-acrylic structure reminiscent of a vestibule he designed for the furniture store Totem.

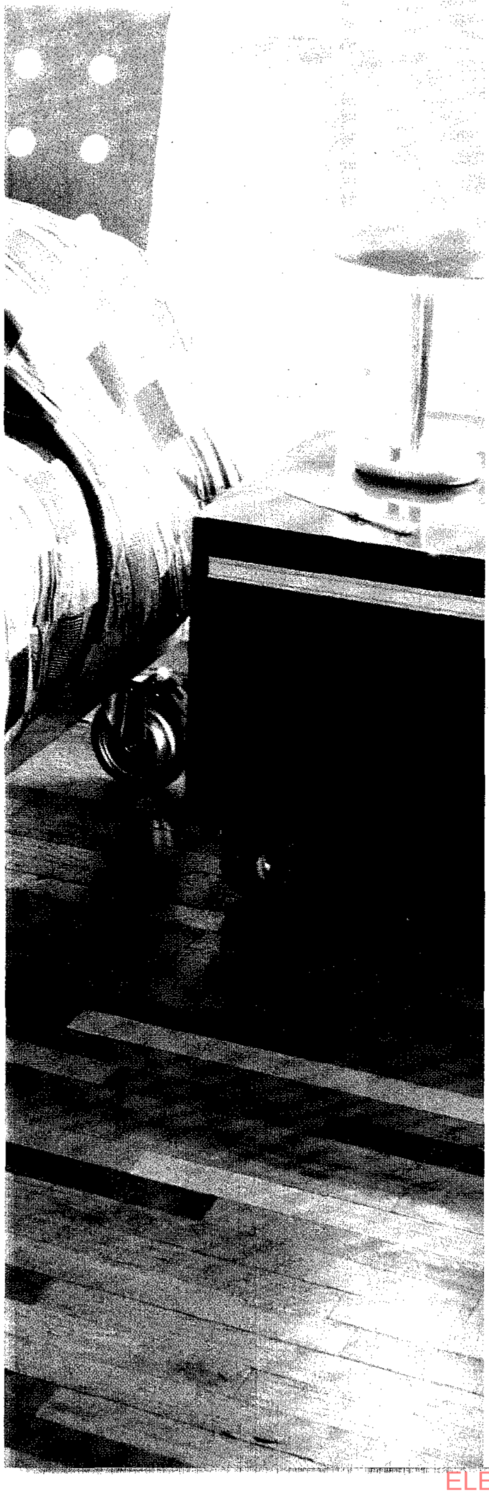
"I'm more extreme at home than I am with my clients," Dine admits. "I use it as an outlet." The Pirelli rubber that lines the kitchen floor is more usually seen in factories. As for the wood underfoot in the rest of the loft—in bad shape when he moved in six years ago—it became a work-in-progress, with Dine painting strips 150 different shades whenever the mood struck. The family's new front door required more forethought. "I wanted one architectural element in the wall to stick out. And it's good luck in Asian cultures to paint your front door red or orange." He pauses. "I'm not going to use the words *feng shui.*"



HANGERS ON: *Left, this sliding door slices a foyer off the living room. Dine made the steel coatrack for another residential client—in an inoffensive gray. But here, he reveals his preference for industrial "safety" colors like orange and yellow.*

IT'S ALL A BLUR: *Opposite, a thick band of translucent acrylic creates privacy between the living room and one of the bedrooms. Vents cut close to the baseboard get the air circulating. The magenta "Gomer Pile" storage unit comes in 150 colors: "It resembles a military footlocker and is named after the Andy Griffith character because it's stupid and it stacks," Dine jokes. The book cart, sort of like Gomer's little sister, will be available at Totem in October.*

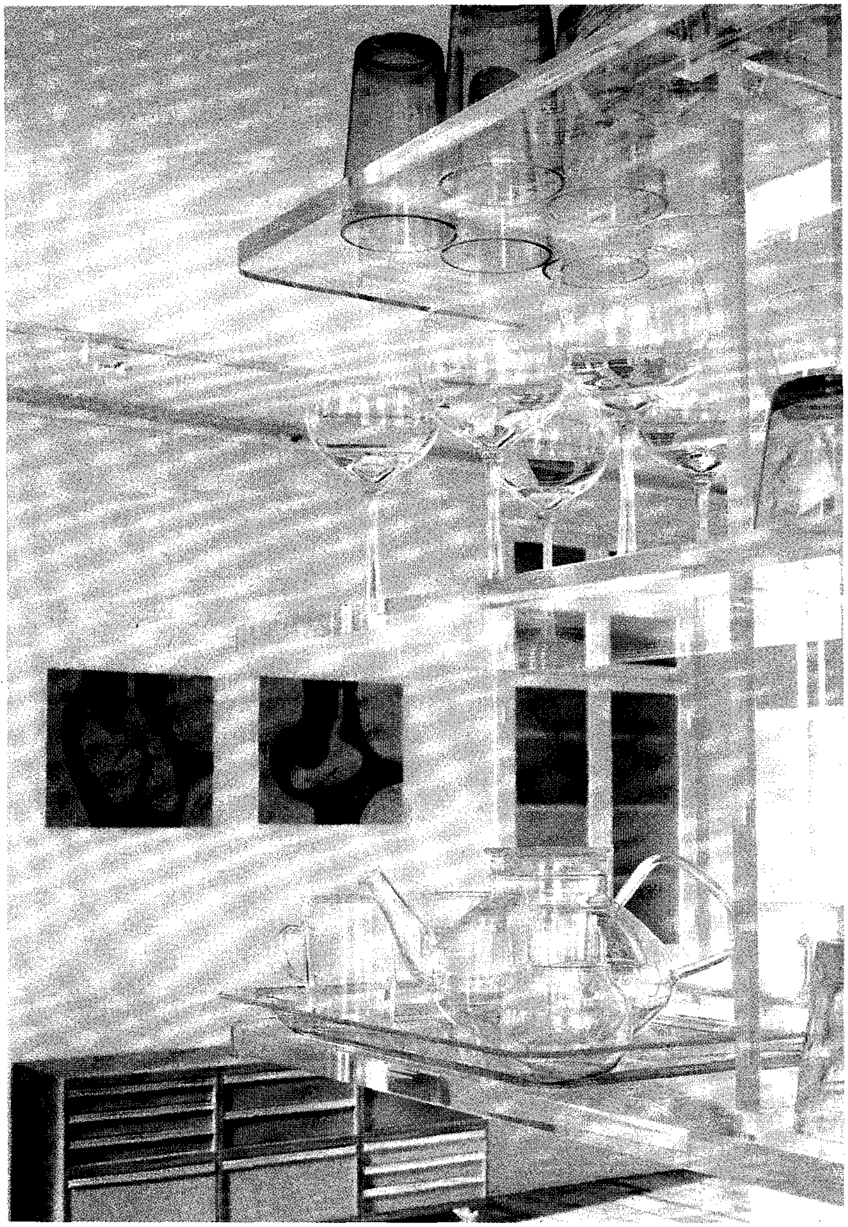

Walker Art Center



DOWN AND STURDY: *Above, the marbleized Pirelli tiles on the kitchen floor were purchased at Canal Rubber. When Dine and his wife were engaged, they registered at Moss and were given these stainless-steel Sambonet trays. The chairs are Eames, but the ceramic bowls came from Dine's parents, who were getting rid of them. Light being a precious commodity, these high-end Sol-R shades are translucent.*

CHECKS, PLEASE: *Left, the colors in Dine's bedspread, really a strip-woven West African ceremonial blanket, are picked up in the floor. The maple bed, with an adjustable two-piece headboard, is a prototype Dine bought from British designer Andrew Stafford. "It was a display piece at the International Contemporary Furniture Fair, and he didn't want to ship it back to England," says Dine. The bookcase was built in proportion to the acrylic panels. Halogen reading lamps were ordered out of the Levenger catalogue.*

GAUGUIN
Bernini
Rudolf Wittkower
Phaidon
The Waking Dream



FUN AND EAMES: *Left, Dine's own round ceramic ashtrays congregate on the Eames surfboard table from ABC Carpet. "You don't really find white ones in good shape because the laminate scratches," says Dine. The sofa is also Eames, but the chairs are seventies Le Corbusier. "These things are good to gauge my work against," says Dine. "If they were bad or boring, I wouldn't own them." An abstract computer drawing was translated into a rug, "so there's that pixelated quality," says Dine, who designed it.*

CLEAR THE ROOM: *Above, acrylic shelving won't block any of the light streaming through a nearby window, and it's very easy to work with, says Dine, who insists it's virtually the same as wood. The tea set is German and from the thirties, another wedding present that came from Moss. Paintings on the wall here and in the living room are by a friend, Andrew Radcliffe; Dine calls them "abstract/anatomical."*

NICK DINE

INSPIRING SPACES
Ryôan-ji—a rock garden in Kyoto—and the Sugar Cane Villa, also in Japan.

SHOP HE COULD LIVE IN
Miu Miu in Milan.

FASHION DESIGNER IT WOULD BE FUN TO DESIGN A STORE FOR
Rei Kawakubo.

COOLEST BATHROOM
Architect Richard Rogers's powder room in his London townhouse. It has a stainless-steel toilet from a prison, and the walls and sink are also stainless steel.

WHAT'S TIRED?
Taking some old thing, nickel-plating it, and selling it for $10,000.

FAVORITE LOW-BUDGET SHOP
Home Depot.

WHAT DO YOU PREFER UNDERFOOT?
Sheet linoleum.

COOLEST APPLIANCES
Everything Miele does, everything Gaggenau does. Also: ASKO.

BEST CATALOGUES
McMaster, an industrial-tool-and-supply catalogue that sells beautiful cabinets and trolleys; Grainger's industrial-supply catalogue; Staples.

PEOPLE AND THEIR THINGS LOOK BEST AGAINST
Black.

OFFICE FURNITURE THAT WORKS WELL IN THE HOME
All Eames, all the time. Also: Swedish architects' lamps from Box Mobler.

WHAT MAKES MINIMALISM COZIER?
Excessive use of color.

THE STARK *report*

Deborah Berke finds good bone structure in an unlikely venue—one of Donald Trump's towers.

"I had to take all the Donald out of it," says architect Deborah Berke of this thirty-seventh-floor apartment in the Trump International Hotel & Tower at Columbus Circle. "No brass, no gold, no pink stone, no flamboyance. Our mandate was to make it a place of absolute serenity and quiet."

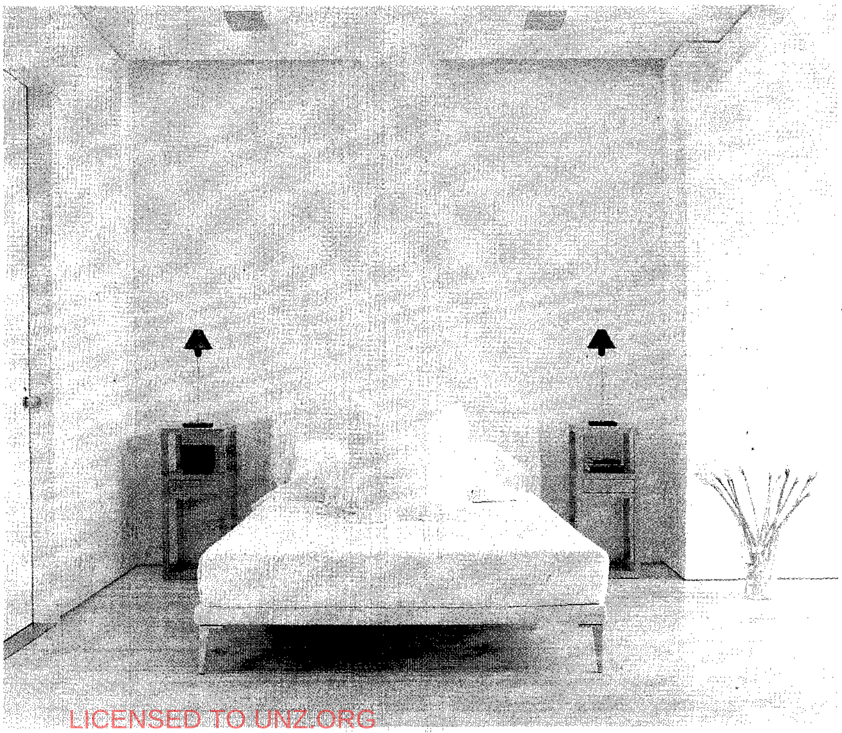
Her clients, a doctor-banker couple with a grown son, picked Berke's name out of a New York *Times* article on minimalists, and Berke lived up to the billing. "The view from the apartment is stunning beyond description," she says. "Otherwise, it was a blank slate." With the help of project architects Jonathan Jones and Stephen Brockman, Berke has tried to keep it that way, hiding clothes, TVs, stereos, even books behind pearwood panels. "The spines of books are not serene enough," Berke says, in all seriousness. They appear only in the guest room. Other ideas derive from Berke's commercial work: steel-banded shelves that can be seen zigzagging through all of Calvin Klein's cK stores, and a metal rail for displaying pictures that she's installed before in the offices of capricious aesthetes, like *Harper's Bazaar* creative director Fabien Baron.

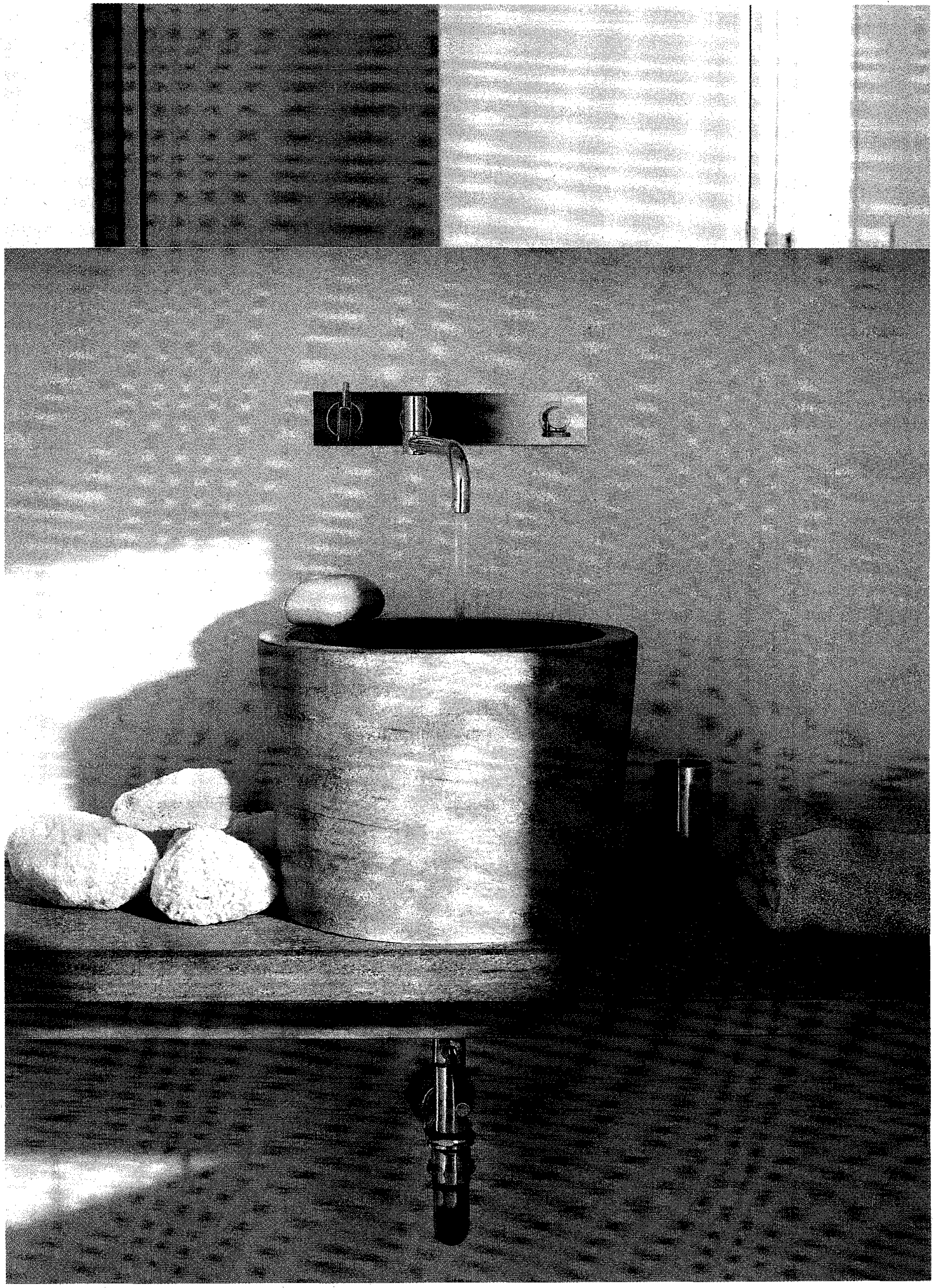
With life's more unattractive necessities squirreled away, choice pieces can stand out in relief: elegant "Cab" chairs by Cassina in the dining room, the Jasper Morrison bed with nice legs, a cleanly hewn sink. The owners wanted a rugged bathroom, and got slabs of stone and this monolithic bucket. Bedside tables have been carved out of similarly rough stuff—reclaimed southern lumber once used in the beams of a barn. "It has an incredibly tight linear grain with no wiggles and no patterns," Berke points out. "Just lines. It's the apartment of long lines."

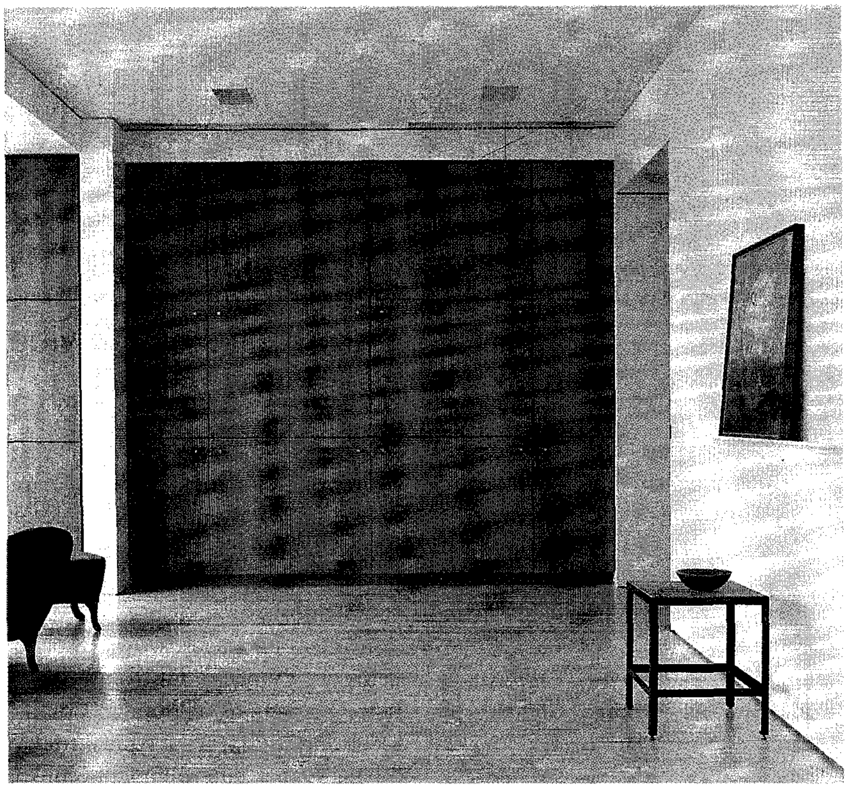
PHOTOGRAPHY:
PIETER ESTERSOHN

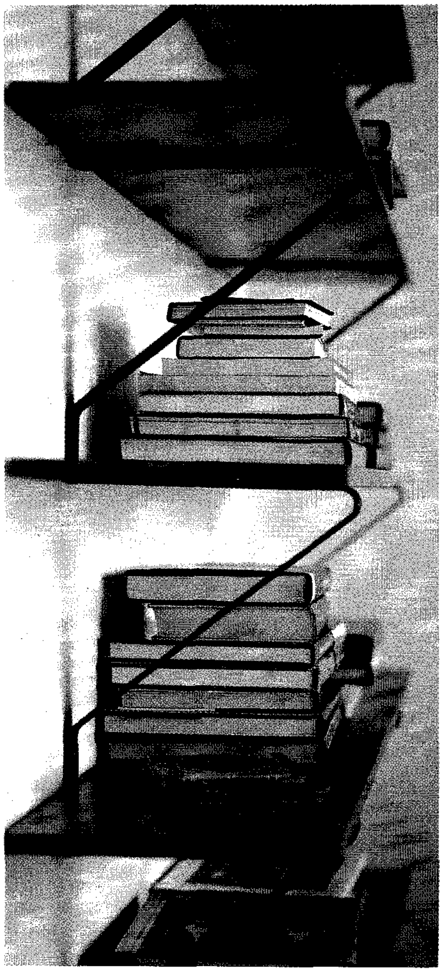
THE REDUCTION THEORY: *Opposite, Cassina chairs play well with a bronze-and-lacquered-oak table by Harris Rubin. Pivoting halogen fixtures spotlight the owner's collection of modern Japanese and Chinese ceramics. The rest of the apartment's lighting is mainly recessed around the ceiling edges, a technique Berke has used at retail stores.*

BEIJING AND NOTHINGNESS: *Right, floors throughout the apartment are bamboo. "We wanted something pale that had an unexpected texture," Berke says. "In bamboo, the texture is very present because of the knots." Bedside tables are similarly Chinesey—"not your little French commode with curly legs," Berke notes.*









SHELF-SATISFIED: *Above, in the bedroom, the picture rail is white to help it fade into the wall; the clients can rotate their art collection without leaving unsightly holes behind. Berke uses similar rails in her office to present plans to clients. Pearwood cabinets camouflage everybody's needful things. In Calvin Klein's cK stores, the shelves at right would be glass, but here in the guest bedroom, they're made of cherrywood.*

THE FAMILY STONE: *Opposite, Manhattan schist, a bedrock visible in Central Park outcroppings, was used to create the sink. The towel and cup are from the Calvin Klein Home Collection; the natural sponges, from Waterworks.*

DEBORAH BERKE

MOST APPEALING DECADE AFTER 1900
I only care about the here and now.

WOULD YOU RATHER LIVE IN A RICHARD NEUTRA HOUSE, IN A FRANK LLOYD WRIGHT VILLA, OR AT THE TOP OF THE CHRYSLER BUILDING?
None of the above. But I *would* live in a Rudolph Schindler house.

COULD LIVE WITHOUT EVER SEEING
Skylights, curtains, and appliances.

HOW DO YOU KEEP THE NOISE LEVEL DOWN IN BIG SPACES?
You don't. You trade space for noise.

PLASTICS: TACKY OR TIMELESS?
Timeless. I like fiberglass.

MINIMALIST FURNITURE THAT'S COMFORTABLE
The licensed Mies daybed from Knoll.

PEOPLE AND THEIR THINGS LOOK BEST AGAINST
White.

WHAT'S NEW IN THE HOME?
Having no phones, only a phone that fits in your pocket—not a mobile phone that has to be returned to its base.

TRADITIONAL FURNITURE THAT WORKS WITH MINIMALISM
Any old, traditional stuff, provided there's only one of it.

FAVORITE VINTAGE "MODERN" FURNITURE
Fifties office furniture from Lost City Arts and 280 Modern on Lafayette, or Full House on Wooster.

WORKING *it*

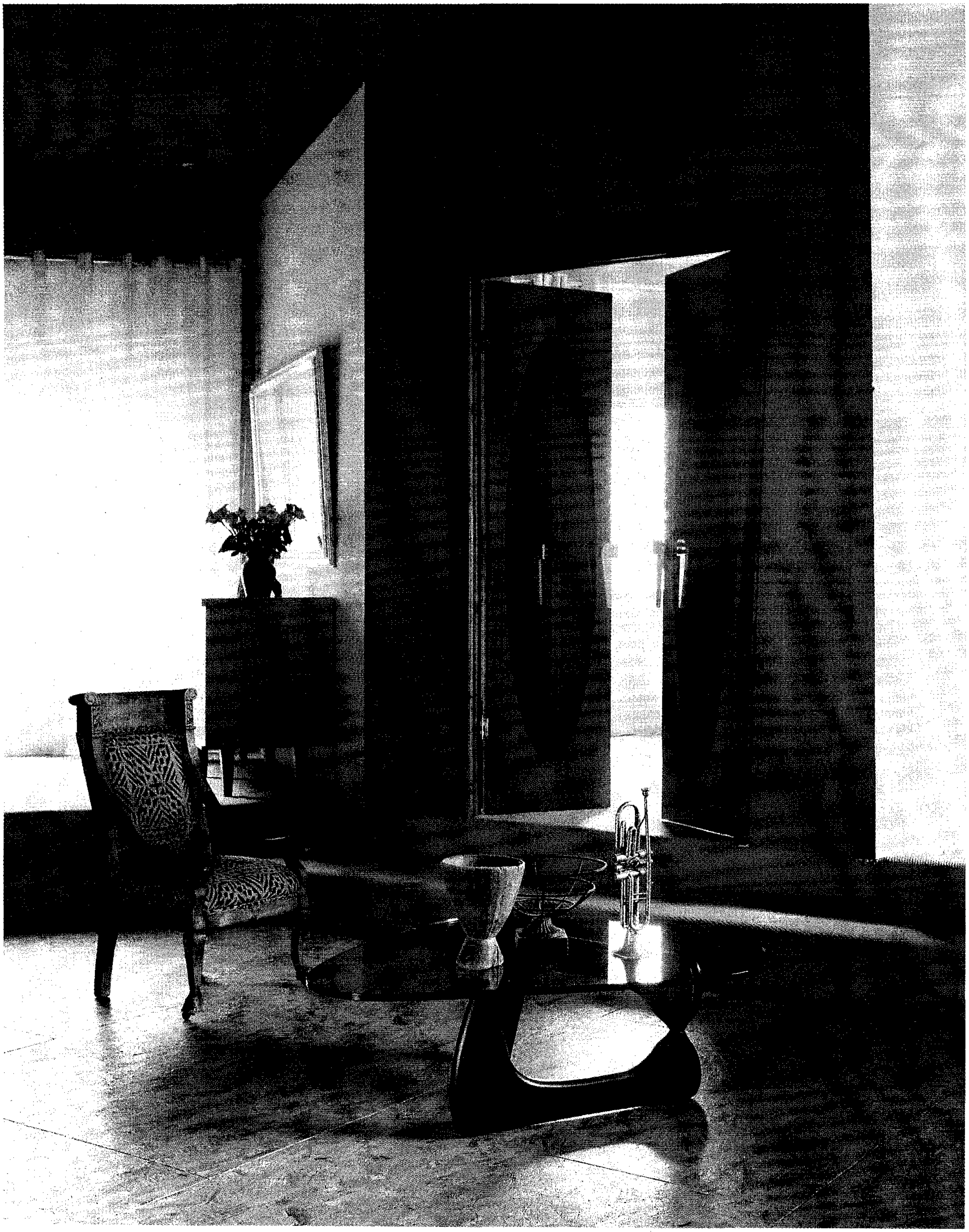
Courtney Sloane lives as stylishly as her entertainment-mogul clients in these rooms-with-a-vibe.

Courtney Sloane's 1,500-square-foot Jersey City apartment, next door to her six-year-old firm, Alternative Design, is a test kitchen for many of the bold, oversize elements she has incorporated into offices for Black Entertainment Television (BET), *Vibe* magazine, and Sean "Puffy" Combs. Her heavy metal-sheathed front door was salvaged from the same warehouse as the ones she installed four years ago at Da Streetz, a product-placement company in SoHo. A bigger version of her bedroom's tapered, π-shaped doorway is the gateway into BET's design showroom on Seventh Avenue. The particleboard that paves her living-room floor was also used for partitions at Loud Records. And Sloane's bedroom TV peeks out from behind a hole in a wall, as will one in Combs's recording studio. It's a typical trick of Sloane's; her entertainment-industry clients demand sophisticated audiovisual setups that aren't easily folded into clunky wall units.

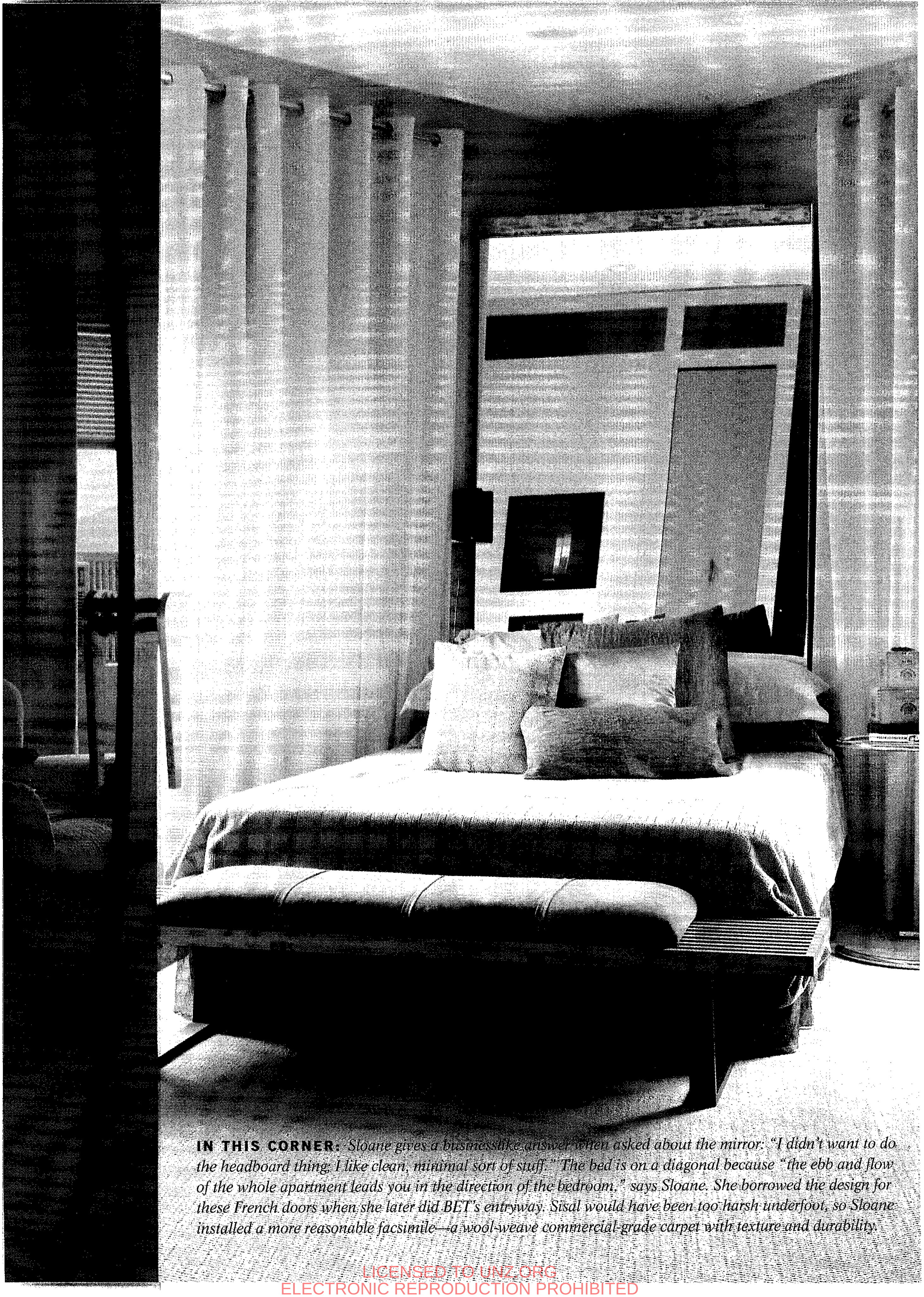
"I'm a big audio-video buff," says Sloane, admitting that "it can get really loud" in the bedroom, where a stereo has also been tucked away. Cotton-velvet bedroom curtains and wall-to-wall commercial-grade wool carpet are a luxe way to muffle the sound. The backs of her French doors have been padded with antique satin. "When you close them, it's like a complete sound lock," she says of her stylish padded cell. "Total shutdown."

MIRROR IMAGE: *The metal-clad door, weighing 250 pounds, came from a warehouse around the corner. Sloane had this insect of a desk made for her out of exposed plywood. A pal took the precisely matted photographs of her and friends for a school project: "We were doing frozen drinks, and that was the outcome," Sloane says, laughing. She found the unusual African masks out West—and in the West Village.*

PHOTOGRAPHY:
DON FREEMAN



DOING THE TWO-STEP: *Platforms carve a seventies-style sunken living room out of Sloane's enviable square-footage. Particleboard tiles were used to obscure an existing painted floor and are purposely angled toward the bedroom, the focal point of the apartment. The chair, from a New Jersey flea market, has been reupholstered with an African mud cloth; the coffee table is Noguchi. Sloane has used these same saillike curtains—custom-made with three-inch grommets—in a variety of her commercial projects.*



IN THIS CORNER: *Sloane gives a businesslike answer when asked about the mirror: "I didn't want to do the headboard thing. I like clean, minimal sort of stuff." The bed is on a diagonal because "the ebb and flow of the whole apartment leads you in the direction of the bedroom," says Sloane. She borrowed the design for these French doors when she later did BET's entryway. Sisal would have been too harsh underfoot, so Sloane installed a more reasonable facsimile—a wool-weave commercial-grade carpet with texture and durability.*

REAR WINDOW: *The table base, made from the same steel I-beams that are the bones of skyscrapers, echoes the vertebrae of the Levolor blinds. These plastic dining-room chairs by Philippe Starck didn't always look like they belonged in the Delano hotel—it was Sloane who had them slipcovered. A colorful kilim makes a functional runner.*

COURTNEY SLOANE

I COULD LIVE IN
Any one of Philippe Starck's hotels—quite comfortably.

FAVORITE COMMERCIAL SPACE
A store-gallery in San Francisco called Japonesque that's an organic, minimal space. They use rocks, steel beams, waterfalls. It's like what Art and Industry used to be years ago.

COOLEST BATHROOM EVER
The one in the Delano hotel's spa, Agua. It's all white—like heaven. I had to figure out how to get into the stall.

GREATEST FURNITURE DESIGNERS
Eileen Gray and Charlotte Perriand.

WHAT'S TIRED
This whole fifties thing is kind of *ugggh.*

BEST NEW HOME FURNISHINGS OF THE PAST DECADE
Banana Republic Home: nicely done and a good value. I like the little silver-plated servers, the whole Lucite collection of bathroom things, and the picture frames.

FAVORITE LOW-BUDGET SHOPS
Ikea and Pottery Barn.

ICONIC APPLIANCES
The old miniature fans a lot of companies are doing again. I've found some great ones in junkyards and flea markets.

GREATEST EXTRAVAGANCE DEMANDED BY A RESIDENTIAL CLIENT
We bought, like, 50 televisions for a video-monitor wall in somebody's house.

MINIMALIST FURNITURE THAT'S COMFORTABLE
Knoll's Tulip chair.

PEOPLE AND THEIR THINGS LOOK BEST AGAINST
An aluminum-sheathed wall with a vertical industrial finish.

NOW BEING SEEN IN THE KITCHEN
Poured cement as an alternative for kitchen floors and counters. Also: wood countertops, with butcher blocks three or four or five inches thick.

GREAT OFFICE LIGHTING FOR THE HOME
Artemide task lighting; you can change the bulbs to make it more ambient.

SOMETHING TRADITIONAL THAT WORKS WITH MINIMALISM
Queen Anne chairs.

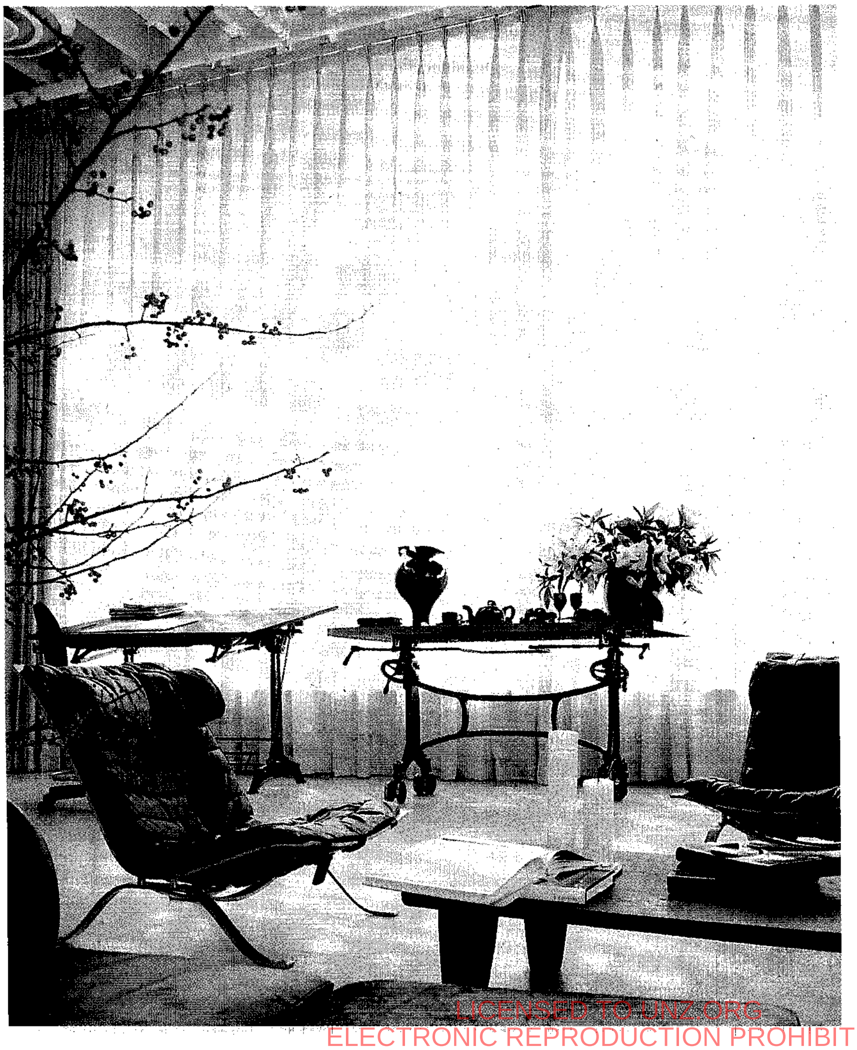
STUDIO *apartment*

Sculptor Stephan Weiss's impossibly vast workspace grows a loft and a garden upstairs.

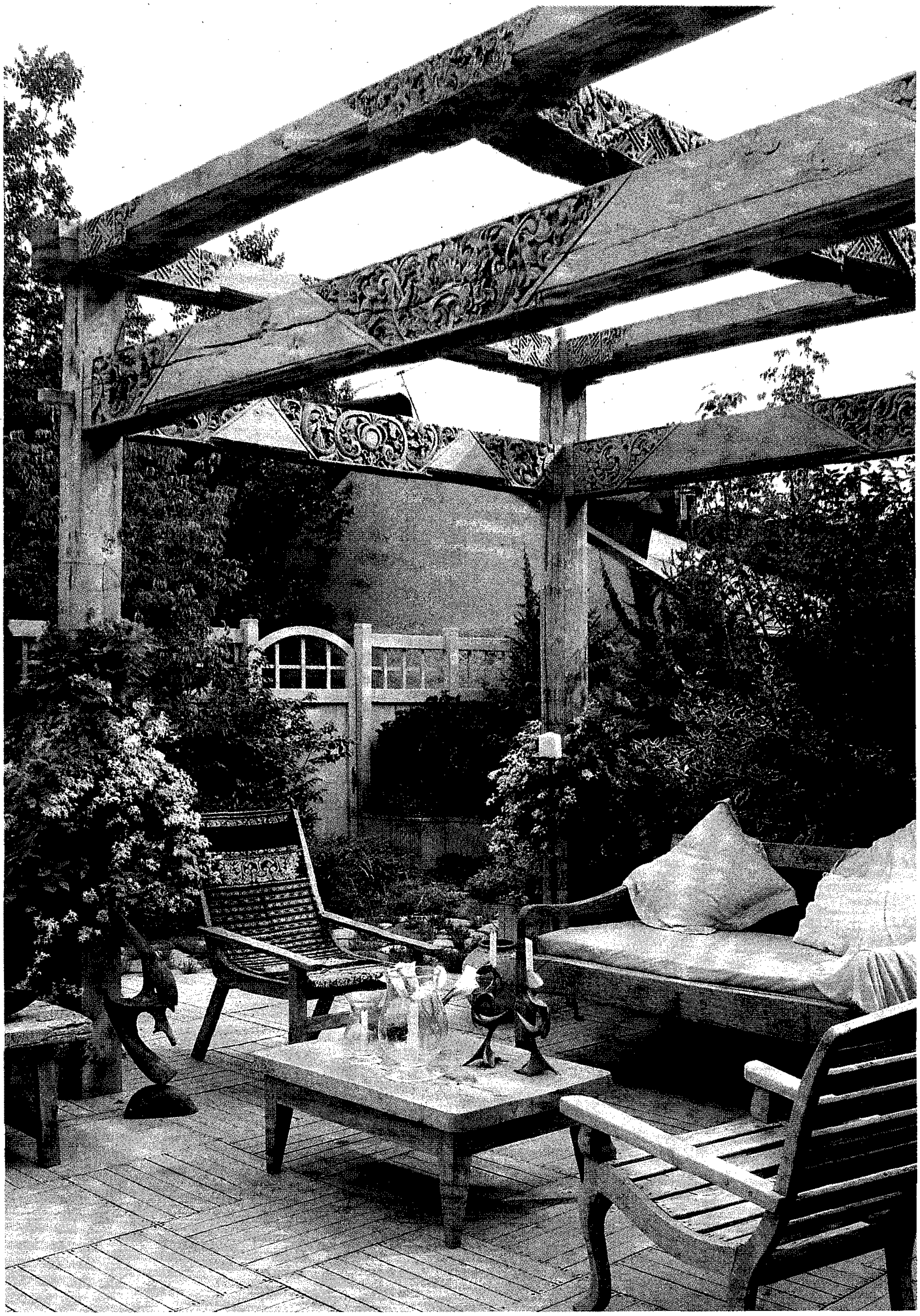
PHOTOGRAPHY:
FERNANDO BENGOECHEA

"A wood fire is very relaxing and stimulates creativity," says Stephan Weiss, explaining why he installed an imposing, sixteen-foot-tall brick fireplace in this West Village duplex. "In the back of my mind, I hoped my wife and I would spend evenings down here together."

His wife, fashion designer Donna Karan, hadn't expected to ever pay him a visit here. When Weiss bought the building, in 1994, it was the last Manhattan outpost of the C. Filiberto & Sons trash-hauling-and-recycling company, a large brick box with four twenty-foot garage doors and tiny windows. But Weiss, a third-generation theatrical-lighting designer—and first-generation sculptor—saw potential. With the help of architect David McAlpine, he filled in two of the doors with frosted-glass blocks and studded the ceiling with Leikos from the theater to light the hangarlike studio. After working there for two years, he decided to add a second living-room-like story with a 3,000-square-foot deck. "Conceptually, I wanted a lot of glass and northern light," he says. "When the six doors are open, it becomes a continuous inside-outside space." Weiss, who spends every day at the studio, has already started entertaining on the deck under a trellis of Javanese beams. And Karan has been stopping by for lunch. "She didn't want to even *think* about living down here," he remembers. "Then, when she saw it, she changed her mind. Now maybe she likes it too much."



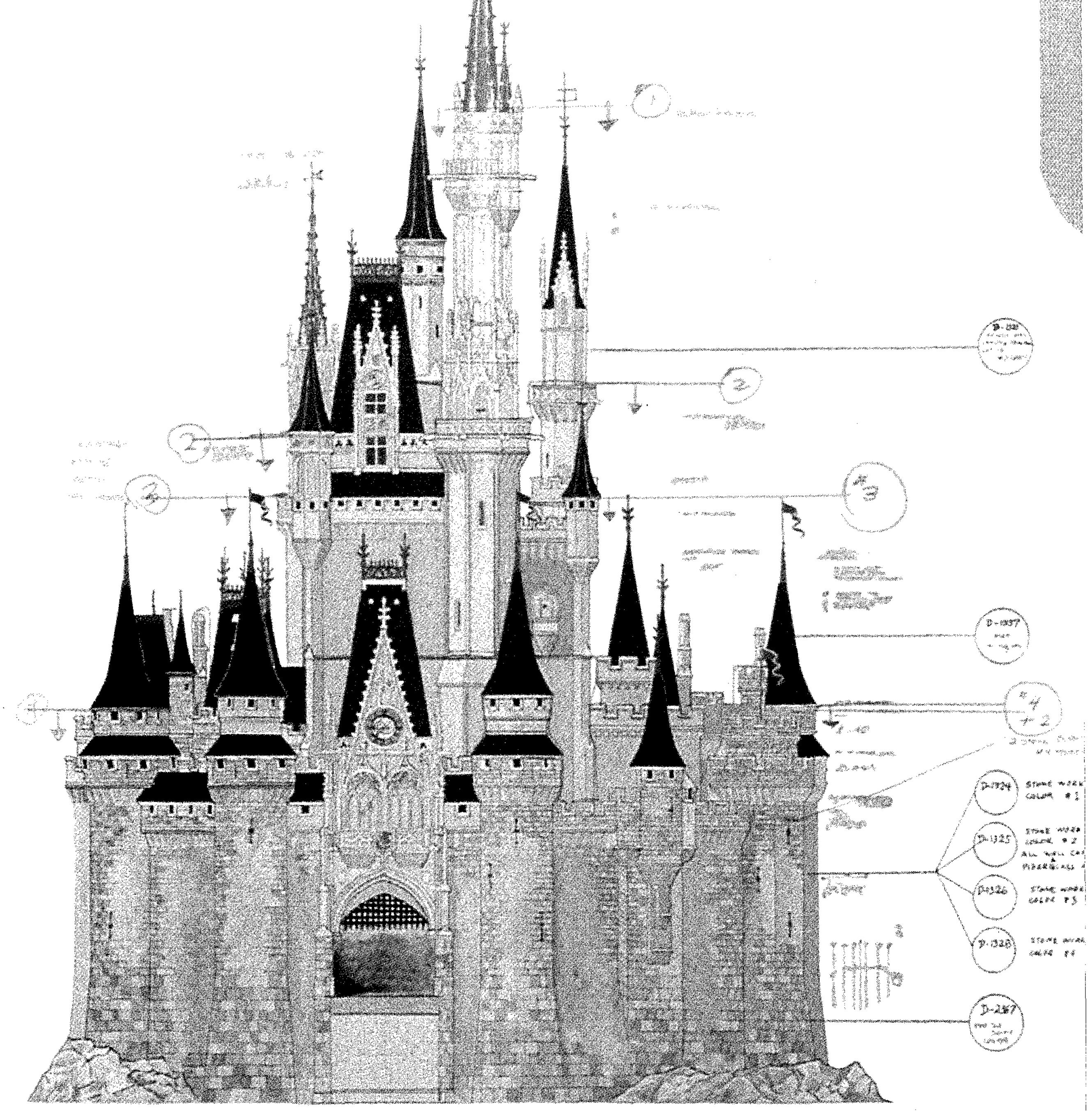
PRISTINE'S WORLD: *Two tiers of curtains are unbleached linen, a favorite surface for the paintings done downstairs. Donna Karan found the chairs and metal tables at Wyeth. "My wife has been* very *busy," Weiss says. Opposite, Weiss replicated the downstairs ceiling in the upstairs addition: "I didn't want to take this factory space and make it schizophrenic," he says. The fireplace is made of the same brick used in the building's exterior. Metal makes another appearance in the chaise, discovered at Adam Bray in London, and in the table on casters (also from Wyeth).*



BEAM ME UP: *When Weiss first spotted this ornate teak scaffolding, once part of a Javanese house, it was rising from a mulch pile in the back of a Balinese warehouse. "I looked at it and thought, that would be great on my roof," he remembers. "Of course, it was three years until I got the roof." And the sweet autumn clematis, now in bloom. All the teak furniture came from Bali; the pillows are Donna Karan Home. The deck is stained redwood, in the same parquet pattern as the pickled-oak floors upstairs in the duplex.*

The Architecture of Reassurance

DESIGNING THE DISNEY THEME PARKS



COOPER-HEWITT, NATIONAL DESIGN MUSEUM

Smithsonian Institution

October 6, 1998 – January 10, 1999

TARGET

AMERICAN EXPRESS Card

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A Message from Dianne H. Pilgrim

Cooper-Hewitt, National Design Museum is the only museum in the country exclusively devoted to design and its impact on daily life. There is no doubt that the built environment affects the quality of our lives and, in this century, the Disney philosophy has more profoundly affected the built environment than has been realized.

We are delighted to present *The Architecture of Reassurance: Designing the Disney Theme Parks,* organized by the Canadian Centre for Architecture, Montreal, and curated by Karal Ann Marling. This first, full-scale exhibition of selected works from The Walt Disney Imagineering archives displays more than two hundred artifacts revealing the intentions and methods of the Disney design team, while tracing the history of the parks from original concepts through recent developments.

The drawings, models, posters, historical photographs, printed material, videos, and advertisements on view contribute to a greater understanding of the impact of Disney parks on popular culture, the design of shopping malls, theme parks, restaurants, residential communities, and various conceptions of the ideal city. Revealed in the exhibition are new insights on Walt Disney's interest in constructing pedestrian-oriented and environmentally responsible built places through the model of the theme park.

The Architecture of Reassurance examines the aesthetic and social values of Disney's respective "lands," exploring themes such as the architecture of fantasy, interpretations of the natural world and world cultures, the meaning and character of the American frontier, conceptions of the future, and the imprint of these values on the real world of architecture and city planning.

Disneyland has become a symbol of American culture. *The Architecture of Reassurance* explores how Disney has captured the imagination of millions of people for almost half a century. I congratulate Karal Ann Marling on her remarkable achievement, and I am grateful to all of our sponsors, especially Target Stores and American Express, for making this important presentation possible.

We invite you to Cooper-Hewitt, National Design Museum to explore and enjoy Disney theme parks–the magic, the myths, and the reality.

Dianne H. Pilgrim
Director
Cooper-Hewitt, National Design Museum
Smithsonian Institution

Welcome

Discover

isneyland is so much a part of the American landscape that it may be hard to imagine a time when the theme park wasn't there, a time when the site in Anaheim was just another orange grove, dozing in the warm California sunshine. Like the Grand Canyon or the Golden Gate Bridge, Disneyland is a key American place marker, striking and memorable and singular.

As Disney wrote in a draft proposal, Disneyland was to be "the essence of America as we know it . . . the nostalgia of the past, the exciting glimpses of the future." He included the phrase "the complexities of the present," but then, revealingly, crossed it out.

Many things influenced Disney's plans, including a 1939 visit to the Golden Gate International Exposition, where he first encountered three-dimensional miniature scenes; his doctor-ordered hobbies, especially model-railroad layouts; and his abiding nostalgia for the semirural world of his childhood home. To finance the project, Disney sold his vacation home, borrowed against his insurance policy, and set up the company that became WED Enterprises (named for Walter Elias Disney). With the help of a design team, which he called "Imagineers," Disney began construction on the theme park of his dreams.

Everything about Disneyland reassured visitors, parents, and children, as well as entertained them. Visitors abandoned "automobility" in the parking lot and walked into the park through a single common entrance. A heart-shaped earthwork berm enclosed the park, shutting reality out and cradling the dream world within.

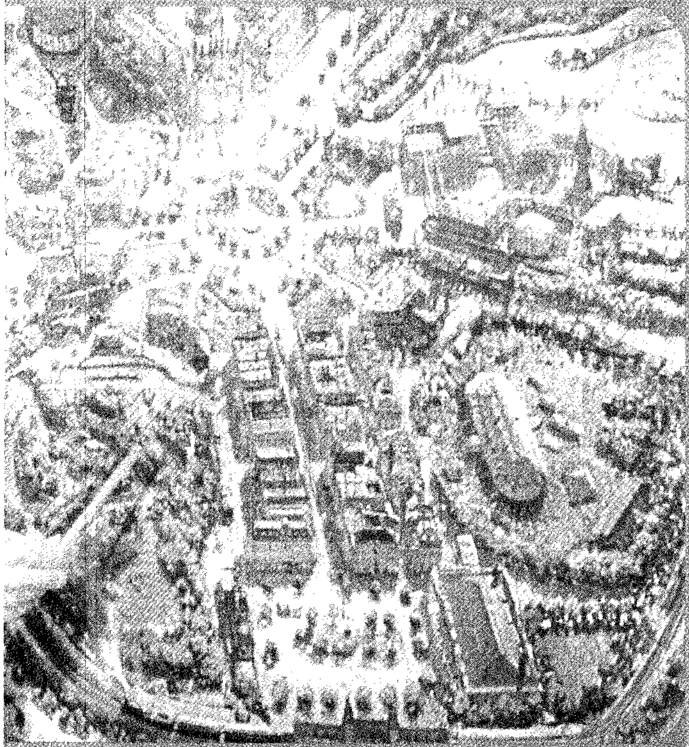
Conveniently above the entrance was a railroad station, with small trains that made a circuit of the berm and gave a clear overview of the world inside. Just past the station lay Main Street, U.S.A., a thoroughfare that led to the circular hub. At the hub, all "lands" were immediately obvious and accessible–the castle drawbridge of Fantasyland, the bamboo portals of Adventureland, the log-and-bark stockade of Frontierland, the distant rocketship of Tomorrowland.

The exhibition layout at Cooper-Hewitt, National Design Museum parallels that of a Disney theme park. The introductory sections present the earliest site plans, a handmade boxcar from Disney's own backyard railroad, a miniature music hall with an Audio-Animatronics® dancer, and rare film footage of Disney himself explaining his intentions.

ON THE COVER: *ELEVATION OF THE CINDERELLA CASTLE*, FANTASYLAND, TOKYO DISNEYLAND

to the World According to Walt

Disney's utopian journey.



WALT DISNEY IMAGINEERING COLLECTION © DISNEY

Walt Disney introduces the Disneyland park to his television audience, 1954.

Travel Down Memory Lane

Revisit the ideals of middle America on

MAIN STREET, U.S.A.

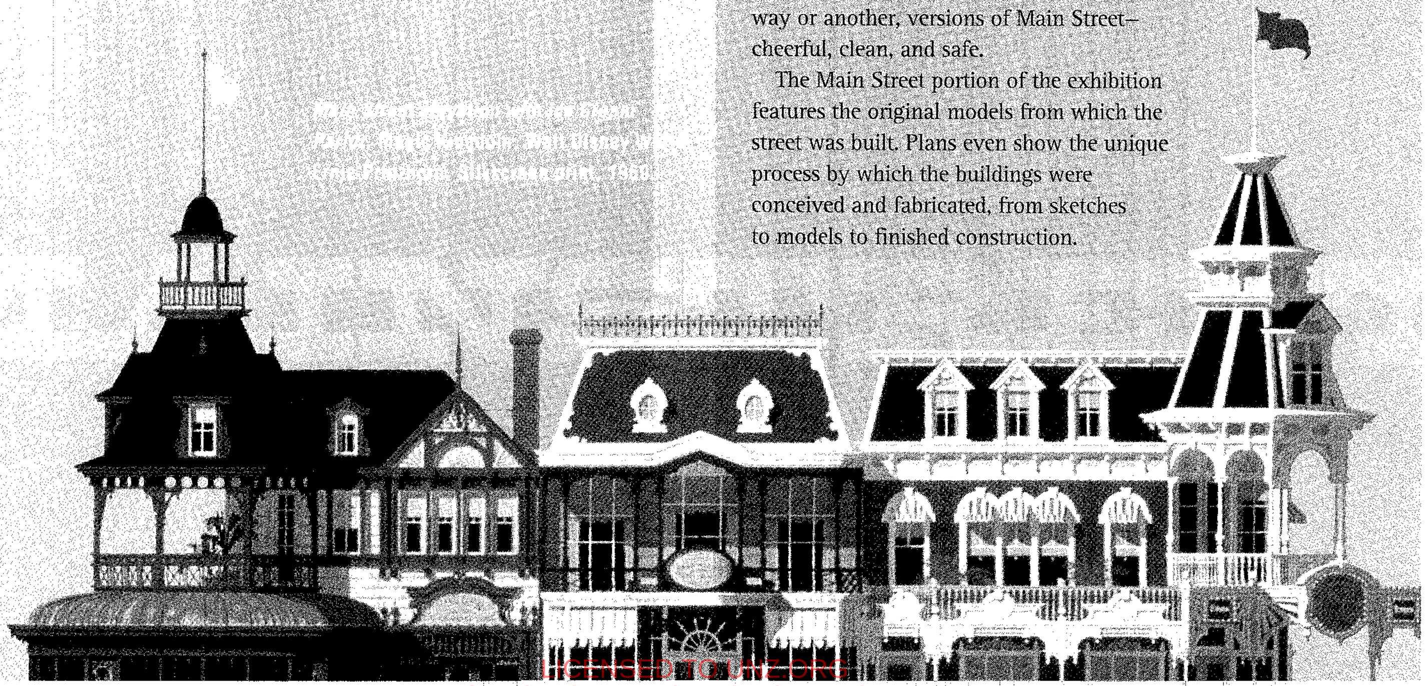
Just as Main Street, U.S.A. lies directly inside the entrance of all the Disney parks, whether at Anaheim, Orlando, Tokyo, or Paris, it serves as the gateway to the rest of the museum exhibition.

Based on Disney's memories of his hometown of Marceline, Missouri, and on memories that other Imagineers had of their own small-town origins, Main Street, U.S.A. is a comfortable, child's-eye view of the perfect community. The street was designed to be neat and cheerful in detail and harmonious in coloration, so as to all but eliminate the visual cacophony of a real-world streetscape.

The turn-of-the-century façades, designed to be familiar and reassuring, house operating stores, restaurants, arcades, and shops at street level. Set-designer techniques were employed to give the pleasant illusion of height without lending looming reality to the building. The first stories are full scale, and the second and third stories are approximately five-eighths scale. The resulting effect gives children as well as adults a sense of mastery and control—the pleasure of dollhouses and model-train layouts.

The subtly calming message of Main Street, U.S.A. is that all the streets of all the Disneylands are, in one way or another, versions of Main Street—cheerful, clean, and safe.

The Main Street portion of the exhibition features the original models from which the street was built. Plans even show the unique process by which the buildings were conceived and fabricated, from sketches to models to finished construction.



Main Street Pavilion with Ice Cream Parlor. [illegible]. Walt Disney W [illegible], 196

WALT DISNEY IMAGINEERING COLLECTION © DISNEY

When You Wish Upon a Star

indulge in your imagination at FANTASYLAND

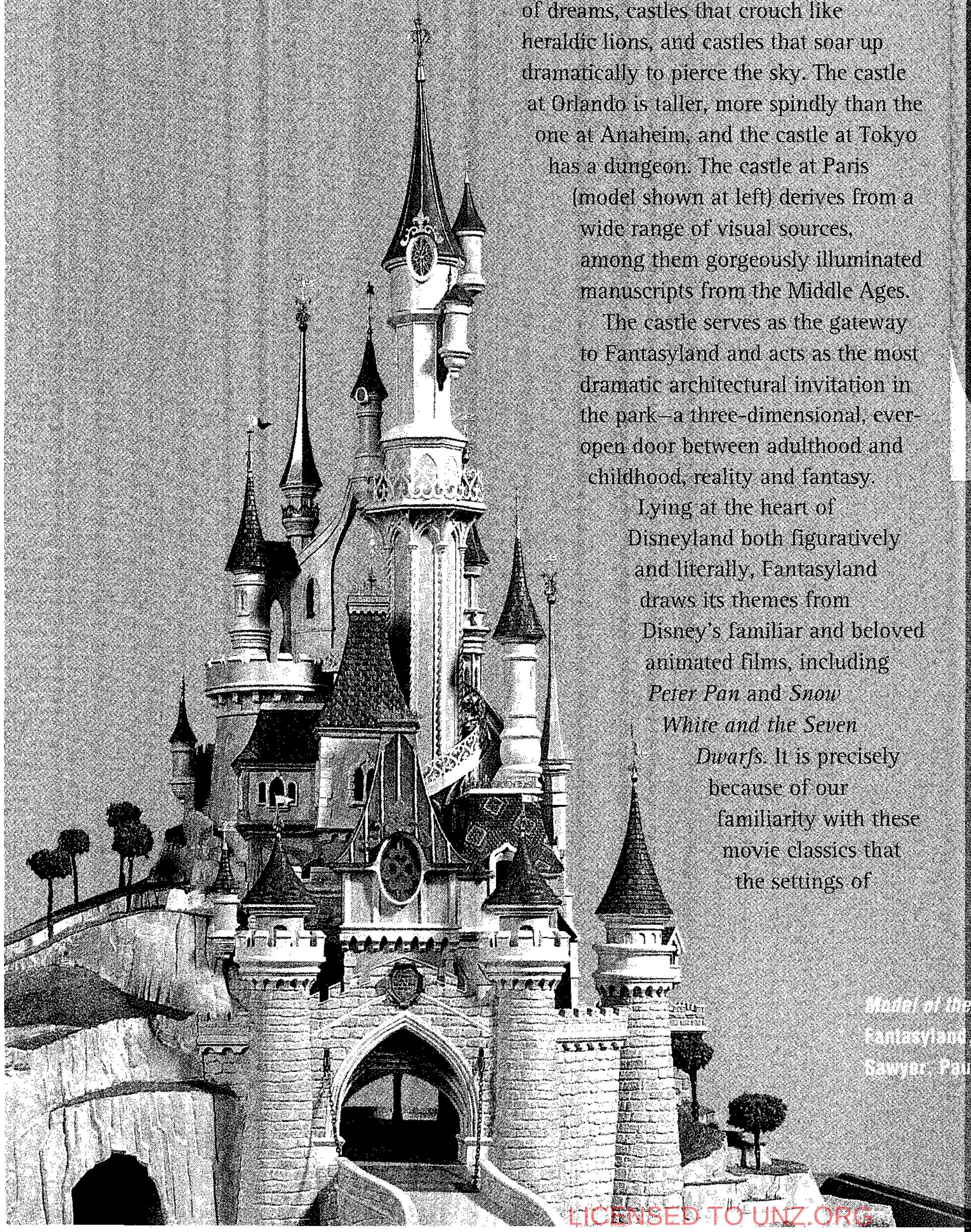
Visitors strolling down Main Street, U.S.A. cannot help but be awestruck by the Fantasyland castle, the ultimate expression of the "architecture of reassurance," the landmark that has become the symbol for Disneyland all over the world.

Disney Imagineers have constantly experimented with castles, from archaeologically correct castles to castles of dreams, castles that crouch like heraldic lions, and castles that soar up dramatically to pierce the sky. The castle at Orlando is taller, more spindly than the one at Anaheim, and the castle at Tokyo has a dungeon. The castle at Paris (model shown at left) derives from a wide range of visual sources, among them gorgeously illuminated manuscripts from the Middle Ages.

The castle serves as the gateway to Fantasyland and acts as the most dramatic architectural invitation in the park—a three-dimensional, ever-open door between adulthood and childhood, reality and fantasy.

Lying at the heart of Disneyland both figuratively and literally, Fantasyland draws its themes from Disney's familiar and beloved animated films, including *Peter Pan* and *Snow White and the Seven Dwarfs*. It is precisely because of our familiarity with these movie classics that the settings of Disneyland are so immediately reassuring.

The Fantasyland portion of the exhibition examines the architecture inspired by the fairy-tale settings in Disney's feature-length animated films and culminates in a study of the centerpiece of Disneyland, the castle, by exploring its moods, spaces, and exterior embellishments. The gallery also includes the *never*-executed plans for a futuristic castle at Disneyland Paris.



***Model of the Château de la Belle au Bois Dormant*, Fantasyland, Disneyland Paris. Ann Malmlund, Chuck Sawyer, Paul Torrigino. Mixed media, 1990.**

WALT DISNEY IMAGINEERING COLLECTION © DISNEY

Go West

Disney's interpretations of the inhabited natural world form the basis of both Adventureland and Frontierland.

In Adventureland, American-style civilization mingles with nature. It is a place where adventurers encounter unknown cultures. This potent theme, full of romance and danger, lies at the core of much American myth-making.

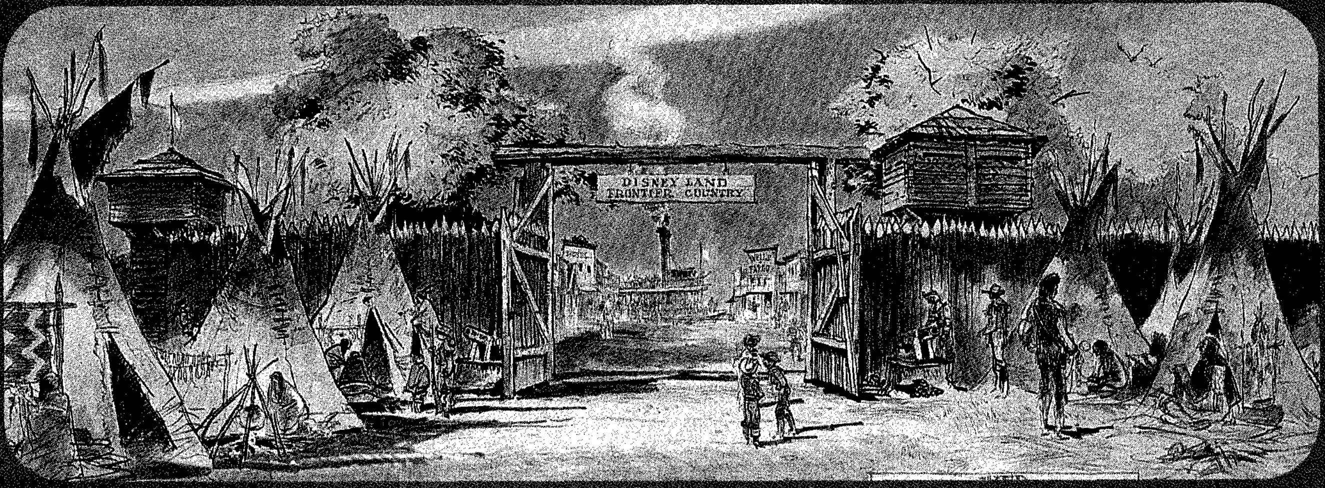
Frontierland, intended to re-create the story of the settlement of the American West, was inspired in part by decades of Hollywood westerns and the wildly popular *Davy Crockett* television series.

New Orleans Square was the last major addition to Disneyland worked on by Walt Disney. It functioned as a transition zone between the thematically related Adventureland and Frontierland.

Materials on display include designs for the Jungle Cruise attraction, which was loosely based on the film *The African Queen*; an Audio-Animatronics® (or robotic) talking bird from the Enchanted Tiki Room; and video documentation of the development of one of the latest environments built in California: the Indiana Jones™ Adventure.

From the old west to *the african queen,* explore

ADVENTURELAND and FRONTIERLAND



Study for entrance to Frontierland from the Hub, **Frontierland, Disneyland, Anaheim, California. Herbert Ryman. Mixed media on photostat, 1954.**

Envision the Future

TOMORROWLAND:

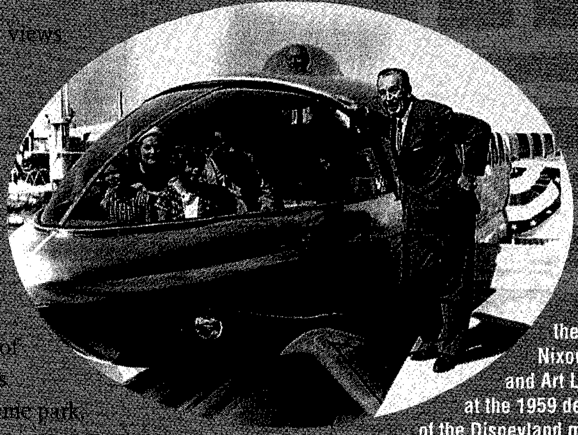
The world yet to come!

Unlike other "lands" in the theme parks, Tomorrowland is doomed to continuous "plussing," a term Walt Disney coined that means "making things better." Disney's Imagineers have been forced to remodel this attraction repeatedly to keep up with changing notions of what the future will bring. This has proven so problematic that the Imagineers skirted the problem in Disneyland Paris by constructing Discoveryland, the city of the future as predicted by nineteenth-century visionaries such as Jules Verne.

Visitors to the exhibition will see how Tomorrowland has shifted in focus from Disney's 1954 film *20,000 Leagues Under the Sea* to a Buck Rogers space-rocket fantasy to NASA-style views of a future city.

Shortly before his death in 1966, Disney worked on plans for a real futuristic city to be built on the large property he had acquired near Orlando. His Experimental Prototype Community of Tomorrow (EPCOT) was initially not to be a theme park, but instead a functioning "New Town" influenced by the ideas of the American architect Victor Gruen, whose firm, Gruen Associates, is located in Los Angeles.

While the future may always be in doubt, Disney's Tomorrowlands are a reassuring reminder of how many futures we have already survived and our continuing utopian impulse.



Walt Disney, the Richard Nixon family, and Art Linkletter at the 1959 dedication of the Disneyland monorail.

Better than the Real Thing?

examine manipulations of familiar landmarks through disney simulations.

From Main Street, U.S.A. to Tomorrowland, Disneyland is a vast and complicated exercise in simulating the appearance of places by architectural means.

The World Showcase section of Orlando's EPCOT reproduces familiar buildings or building types that most Americans regard as characteristic of foreign nations. For example, France is represented by the Eiffel Tower and Italy by Venice's Piazza San Marco. The exhibition reveals how Disney's architectural strategies domesticate the cultural markers of different sites, times, and perspectives.

One of the most arresting and alluring of the Imagineers' recent architectural simulations is the Disney-MGM Studios Theme Park at Orlando, where Main Street, U.S.A. has been restated as a 1940s version of Hollywood Boulevard in Los Angeles. The exhibition records how the Imagineers replicated highlights of historic Hollywood.

Reaching Beyond

share disney's dream

From the very beginning, Disneyland has offered a positive critique of the real world's built environment. It repudiates decaying inner cities, meandering acres of freeways, and anonymous, haphazard suburbs. Every

more to come

Now three new Disney parks are under way: Disney's Animal Kingdom, which opened April 22 at Walt Disney World; Disney's California Adventure, opening in 2001 adjacent to Disneyland; and Tokyo DisneySea, opening in 2001 adjacent to Tokyo Disneyland.

publications

A 224-page catalog, edited by curator Karal Ann Marling, traces the history of the Disney theme parks from their inception in 1955 through today. Hardcover, $50 ($45 for museum members); softcover, $35 ($31.50 for museum members). Credit card orders may be placed by calling 212-849-8352.

A 48-page exhibition booklet, also written by Marling, is available for $12.95 ($11.65 for museum members).

Italy Pavilion, World Showcase, EPCOT.

acknowledgments

The Architecture of Reassurance: Designing the Disney Theme Parks was curated by Karal Ann Marling, professor of art history and American studies at the University of Minnesota. The exhibition was organized by the Canadian Centre for Architecture, Montreal. The CCA gratefully acknowledges the extraordinary cooperation of Walt Disney Imagineering, Walt Disney Attractions, and The Walt Disney Company in the preparation of this exhibition. The exhibition is made possible by the generous support of Target Stores. The exhibition and the accompanying publication also have benefited from the support of the Graham Foundation for Advanced Studies in the Fine Arts.

American Express Company has generously provided funding for the National Design Museum's presentation of this exhibition. Additional funding has been provided by the Smithsonian Institution Special Exhibition Fund. Educational programs at the National Design Museum have been sponsored by Target Stores.

Theme Parks for the real world.

theme-park street, be it in the Old West or in some future Mars colony, is by contrast an ongoing experiment in planning and building better towns by managing scale, sight lines, color, and traffic.

This portion of the exhibition considers in detail the "themed" stores and hotels that have penetrated beyond the boundaries of the theme park. But the focal point of this gallery is Project X, Walt Disney's unrealized plan for a real industrial city on his 28,000-acre Florida property. Though the city was never built, many of the designers' advanced ideas concerning waste disposal, traffic circulation, and urban planning were realized at the Magic Kingdom and other areas of Walt Disney World.

RELATED EVENTS

also on view

In conjunction with the main exhibition, a selection from *Realism and Illusion: Catherine Wagner Photographs the Disney Theme Parks* is composed of photographs that capture a sense of the increasingly subtle boundaries between reality and illusion that mark the architecture of the Disney theme parks. On view in the Lower Gallery.

gallery talks

With curator Karal Ann Marling,
Tuesday, October 6, 1:00 p.m. and
Thursday, December 3, 3:00 p.m.
Fee: members, $10; nonmembers, $15; students, $5

conference

The Disney Legacy:
Storytelling, Placemaking,
and the American Life
Moderated by *Dateline NBC* correspondent John Hockenberry. Participants include John Canemaker, Philip Johnson, Karal Ann Marling, David Rockwell, Fath Davis Ruffins, Marty Sklar, Robert A. M. Stern, and Ken Wong.
Friday, December 4
9:30 a.m.–5:30 p.m.
Fee: members, $40; nonmembers, $50; students, $25

special event

An Evening with Roy Disney
Tuesday, October 13, 6:30 p.m.
Fee: members, $10; nonmembers, $15; students, $5

workshop

On-the-Spot Animation
with Pell Osborn,
Friday, November 20, and
Sunday, November 22
10:00 a.m.–4:00 p.m.
Fee: members, $60; nonmembers, $75; students, $50 (enrollment limited to 12 people)

tours

The Big Wow: Architecture as Immersive Experience, with the Rockwell Group.

Tour 1: Grand Central Terminal Dining Concourse, Michael Jordan's: The Steakhouse, Heartbeat, the new W hotel, Vong, Monkey Bar
Saturday, October 10, 2:00–4:00 p.m.
Fee: members and students, $15; nonmembers, $20

Tour 2: Official All Star Café, The Whiskey Bar, sites of new 42nd Street projects (Forest City Ratner and Sony Theaters), David Copperfield's Magic Underground
Saturday, November 7, 2:00–4:00 p.m.
Fee: members and students, $15; nonmembers, $20

In addition to the above, the museum offers guided tours for adults and programs specifically related to *The Architecture of Reassurance: Designing the Disney Theme Parks* for high school students, families, K-12 educators, and educator-led, activity-based tours for school groups. Enrollment is limited. Advance registration is required for all programs. For more information about all programs, including locations and detailed agendas, please call the museum's education department at 212-849-8380.

GENERAL INFORMATION

The Architecture of Reassurance: Designing the Disney Theme Parks will be on view October 6, 1998, through January 10, 1999, at Cooper-Hewitt, National Design Museum, a branch of the Smithsonian Institution in New York City. The museum is located at 2 East 91st Street on the corner of Fifth Avenue. For general information, call 212-849-8400 or 212-849-8386 (TDD).

museum hours

Tuesday,
10:00 a.m.–9:00 p.m.
(with free admission
5:00 p.m.–9:00 p.m.)
Wednesday through Saturday,
10:00 a.m.–5:00 p.m.
Sunday,
noon–5:00 p.m.
The museum is closed on Mondays and federal holidays.

The Design Museum Shop is open during regular museum hours.

admission

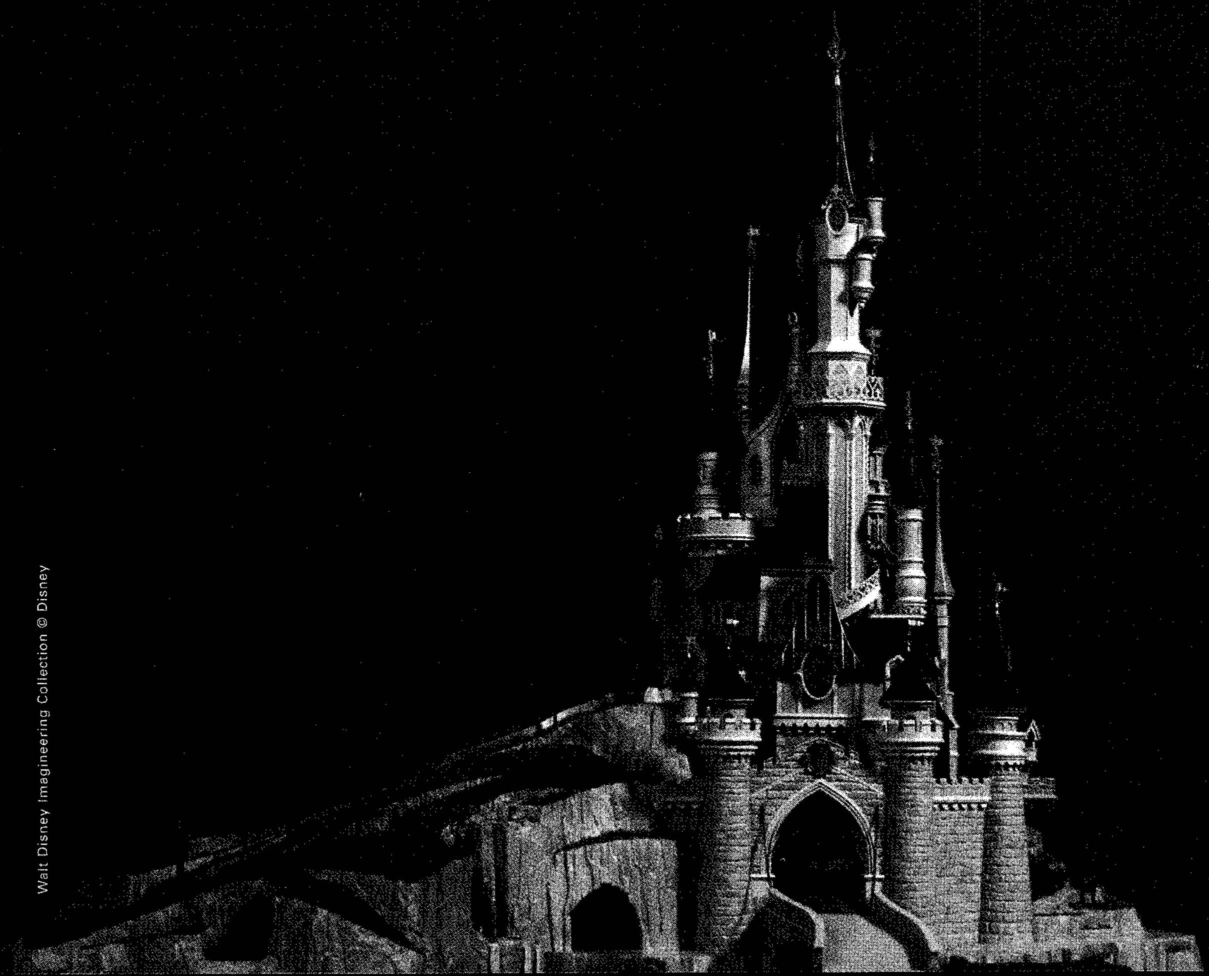
$5	Adults
$3	Senior citizens and students
Free	Museum members and children under age 12

Cooper-Hewitt, National Design Museum, Smithsonian Institution is fully accessible.

Web site address: http://www.si.edu/ndm/

"We're proud to present this exhibition of Disney design.

Why? Because we like you."



Walt Disney Imagineering Collection © Disney

The Architecture of Reassurance: Designing the Disney Theme Parks

A thought-provoking look at the method behind the magic. Organized by the Canadian Centre for Architecture, Montreal.

Cooper-Hewitt, National Design Museum, Smithsonian Institution, Oct. 6, 1998-Jan. 10, 1999

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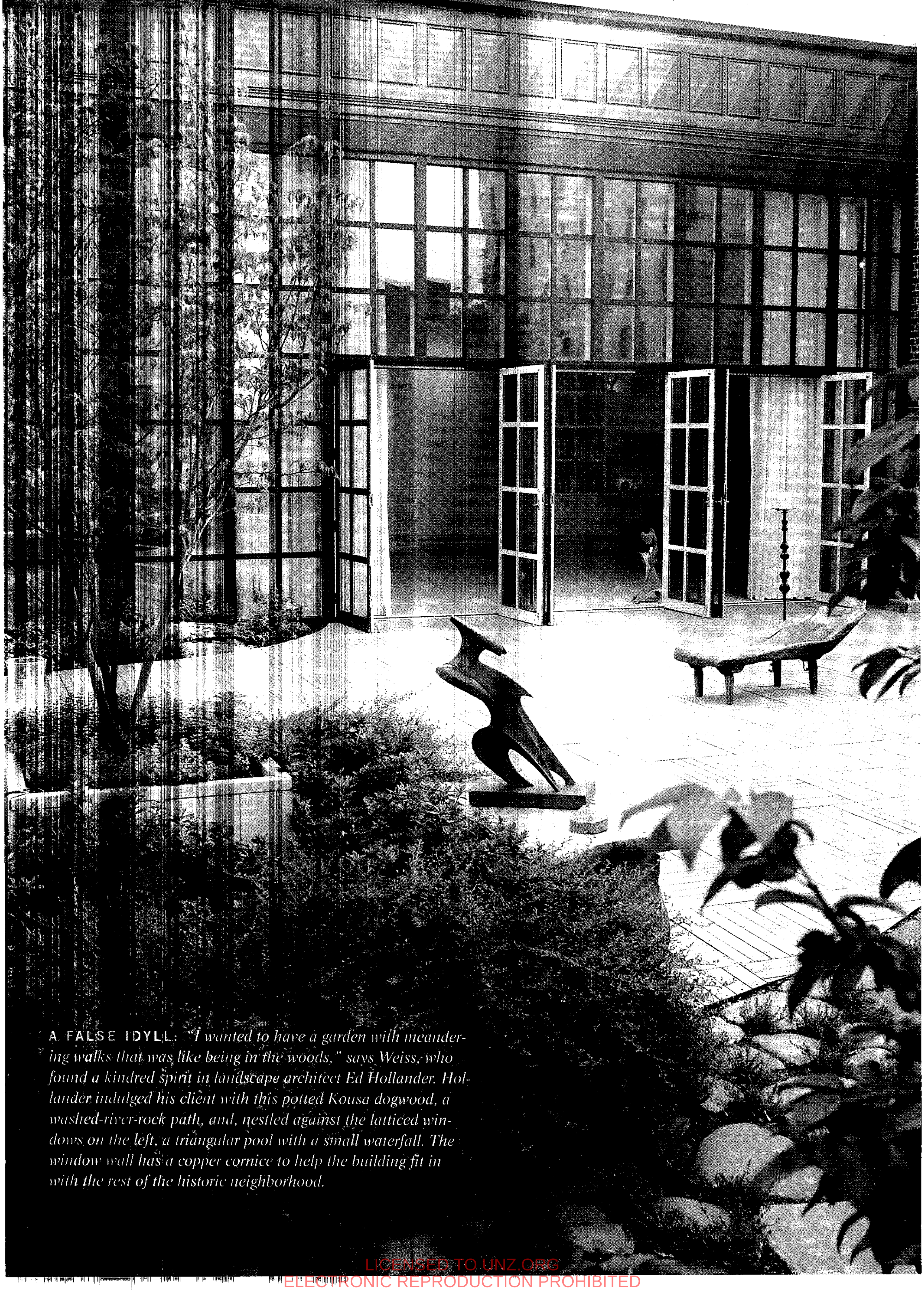
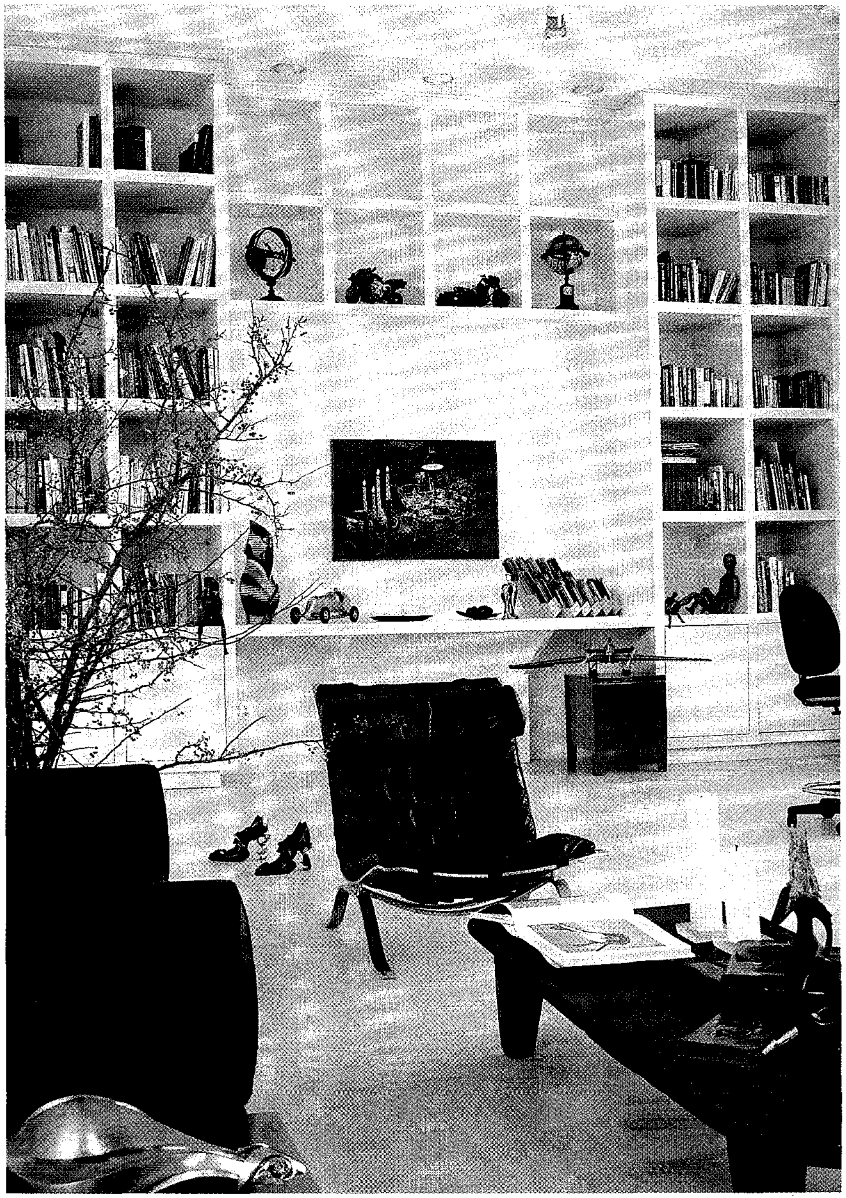


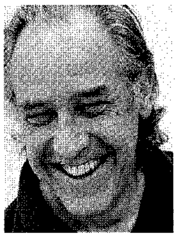
A FALSE IDYLL: *"I wanted to have a garden with meandering walks that was like being in the woods," says Weiss, who found a kindred spirit in landscape architect Ed Hollander. Hollander indulged his client with this potted Kousa dogwood, a washed-river-rock path, and, nestled against the latticed windows on the left, a triangular pool with a small waterfall. The window wall has a copper cornice to help the building fit in with the rest of the historic neighborhood.*



CUBIST PORTRAIT: *Above, this built-in grid recalls the new window wall nearby. "I wanted lots of shelves for books and displaying artworks and sculpture," Weiss says. He's a collector of antique metal miniature race cars and airplanes: "I just go for things that strike my fancy. If I'm in Europe, I'll buy them at antiques fairs. The race car came from an antique-toy dealer on Third and 66th."*

EXPANSIVE TASTES: *The vast dimensions of his studio have changed Weiss's art: "I have found a propensity to make the work taller, yes," he says. And it's easy to move his gangly stainless-steel sculptures out through one of his two remaining twenty-foot-high garage doors. The floor is wood and has just been painted white; Weiss looks forward to messing it up: "It will get trashed, I promise you."*

STEPHAN WEISS



INSPIRING SPACE
The sculpture park up at Storm King. The natural mountains are beautiful; I like climbing in the mountains.

AMAZING MOVIE SETS
Blade Runner and *Batman.* I liked particularly the exteriors of the buildings—I found them very powerful, and I liked the mass.

FAVORITE UNSUNG ARCHITECTS
The Nascan Indians, architects of those huge sixteenth-century pictographs south of Lima, Peru, that you can only see from the air. Them, or the guys who did the pyramids.

MOST COMPELLING ARCHITECT EVER
Gaudí—his cathedral in Barcelona is fabulous.

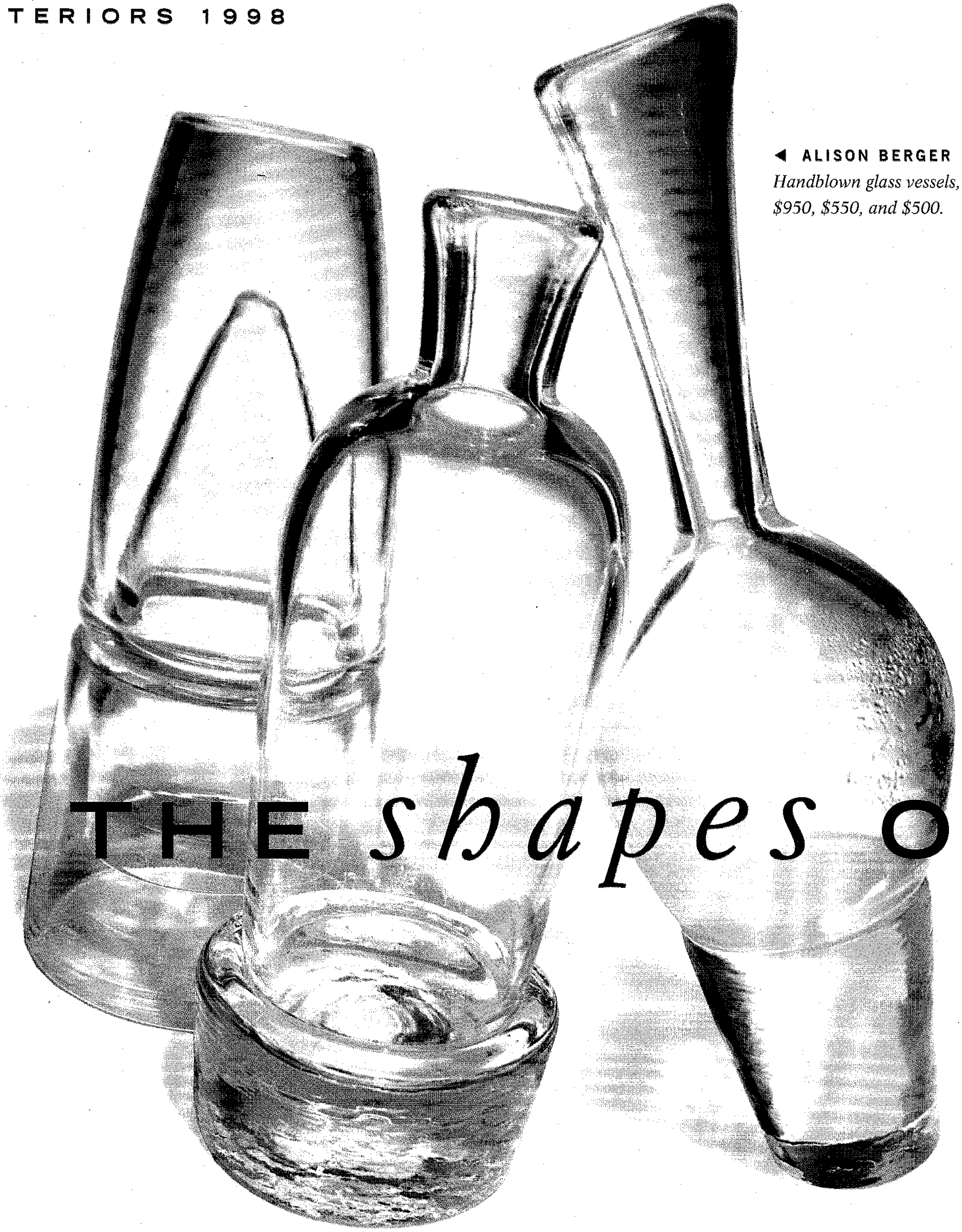
MOST APPEALING DECADE AFTER 1900
1910 to 1920, the birth of the Industrial Revolution and when the Futurist artists were painting.

FAVORITE COMMERCIAL SPACE
The Statue of Liberty—the structure is pretty awesome.

COOLEST BATHROOM EVER
The "green machine" on Idaho's Salmon river, essentially an ecologically sound port-a-potty.

BEST LIGHTING FOR BIG SPACES
Where natural light is at a premium, I like light aimed to bounce off the walls. Light the walls so they come alive. Also, recessed lighting and wall washes, with intermittent or spotted floor or desk fixtures.

WORKS BEST IN AN URBAN GARDEN
Active water; it adds a refreshing sound and a tranquil quality to the space.



◀ **ALISON BERGER**
Handblown glass vessels,
$950, $550, and $500.

THE *shapes* OF FURNITURE CO.

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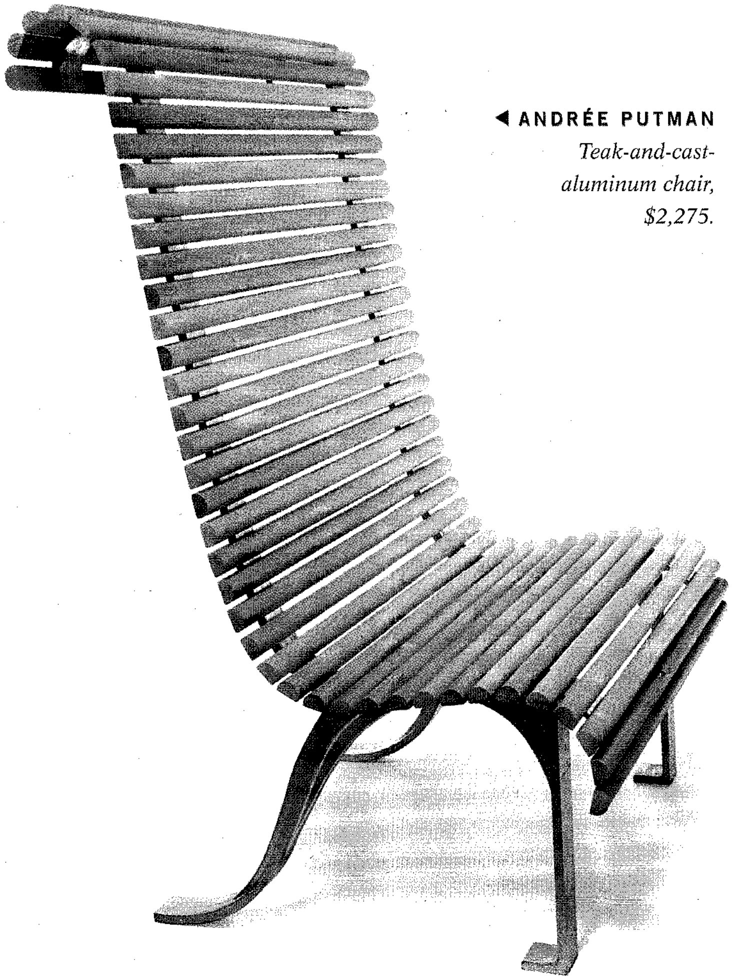
"What attracted me to all of these artists was a soulfulness about what they were doing; I had a clear idea of who these people were before I even met them."—David Schaefer

"If I said, about fashion, 'Who do you like?,' you'd name three people immediately," says Murray Moss. "If I said, 'Who do you like that does cutlery?,' well, that's an odd question." Indeed it is, but not from Moss's point of view. After four years presiding over the city's first product-design gallery/store, Moss could probably name a dozen of the world's most original cutlery-makers.

Moss, and the forward-thinking retailers behind Totem, Troy, Furniture Co., and the Pucci International showroom, are betting that people will come to care about the provenance of their forks, their settees, and their laundry hampers. Curating a store can mean optioning exclusive items from a just-hatched designer's collection, discovering hitherto obscure European designers, or getting a house label going.

British designer Spencer Fung, a Ralph Pucci import, dabbles in an alphabet of woods as he constructs boxy card tables. Troy Halterman cultivates a number of young designers who share a graphic imagination—witness Brit Andrew Tye's acrylic-and-wenge-wood screen. But he also won't hesitate to commission stuff—like an eighteen-paneled fun-house mirror that's more for the nihilist than for the narcissist.

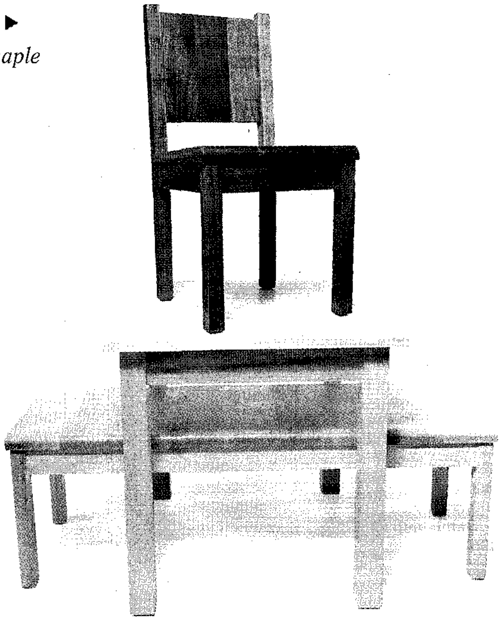


◀ **ANDRÉE PUTMAN**
Teak-and-cast-aluminum chair, $2,275.

THINGS TO COME

David Schaefer at the new Furniture Co. (opening October 20) is also showing off his own brand—that is, when he's not negotiating with people like architect Andrée Putman to bring her bench for a museum in Bordeaux to a wider audience. He's also scored exclusives on armoires by Bill Katz and handblown glass by architect Alison Berger—which doesn't mean he isn't already wondering who's *next.* Totem's David Shearer thinks it's his "young-designer rat pack"—people like Karim Rashid, David Khouri, Nick Dine, and Harry Allen. Rashid's carpet was fabricated on a computer-operated loom—one of only a handful in the world. "Karim is always utilizing materials in ways they weren't intended to be used," says Shearer. "And I want something new and iconic."

DAVID SCHAEFER ▶
Walnut chair, $975; maple table, $2,500; and ash bench, $1,150.

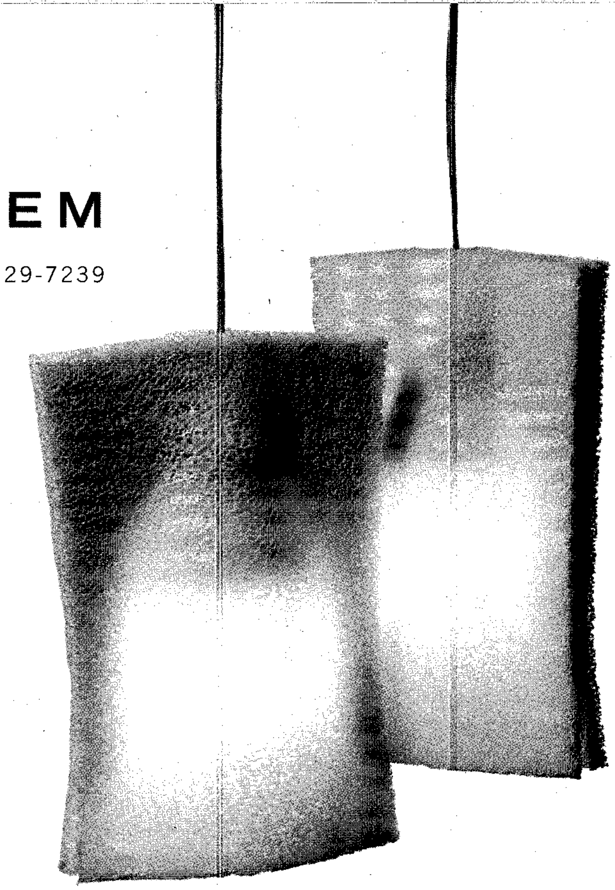


PHOTOGRAPHY: MARK WEISS

TOTEM

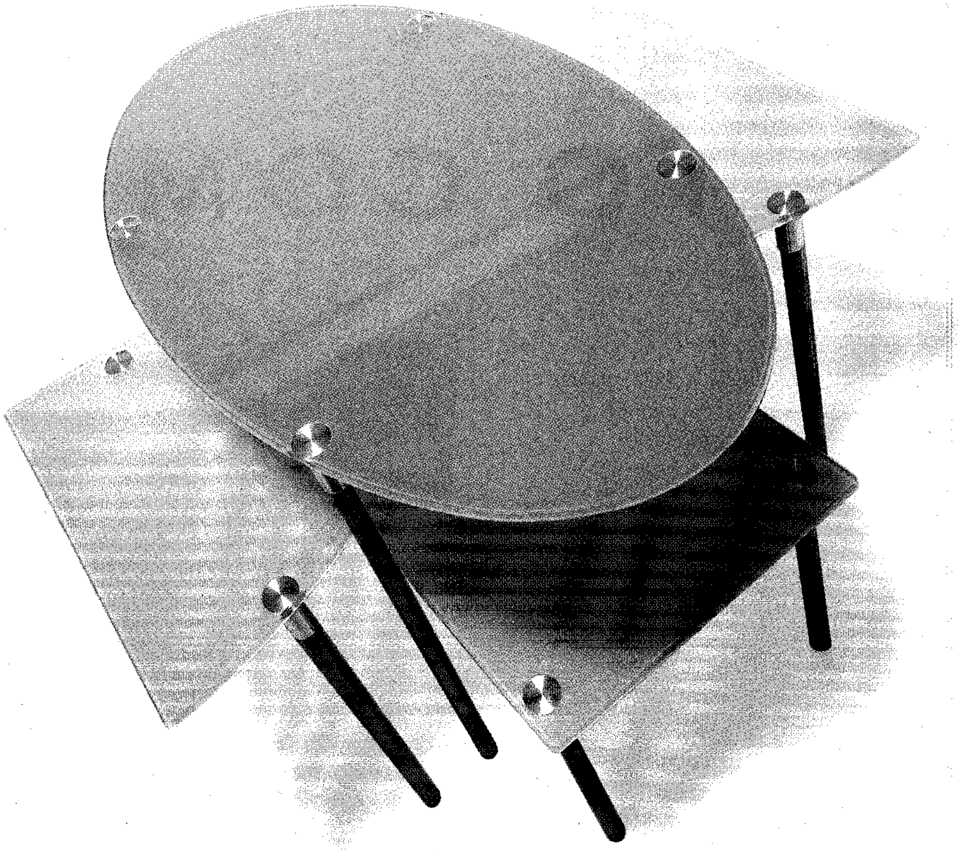
71 FRANKLIN STREET • 529-7239

"There's something very exciting happening designwise in America. We're taking the lead to showcase it."—David Shearer

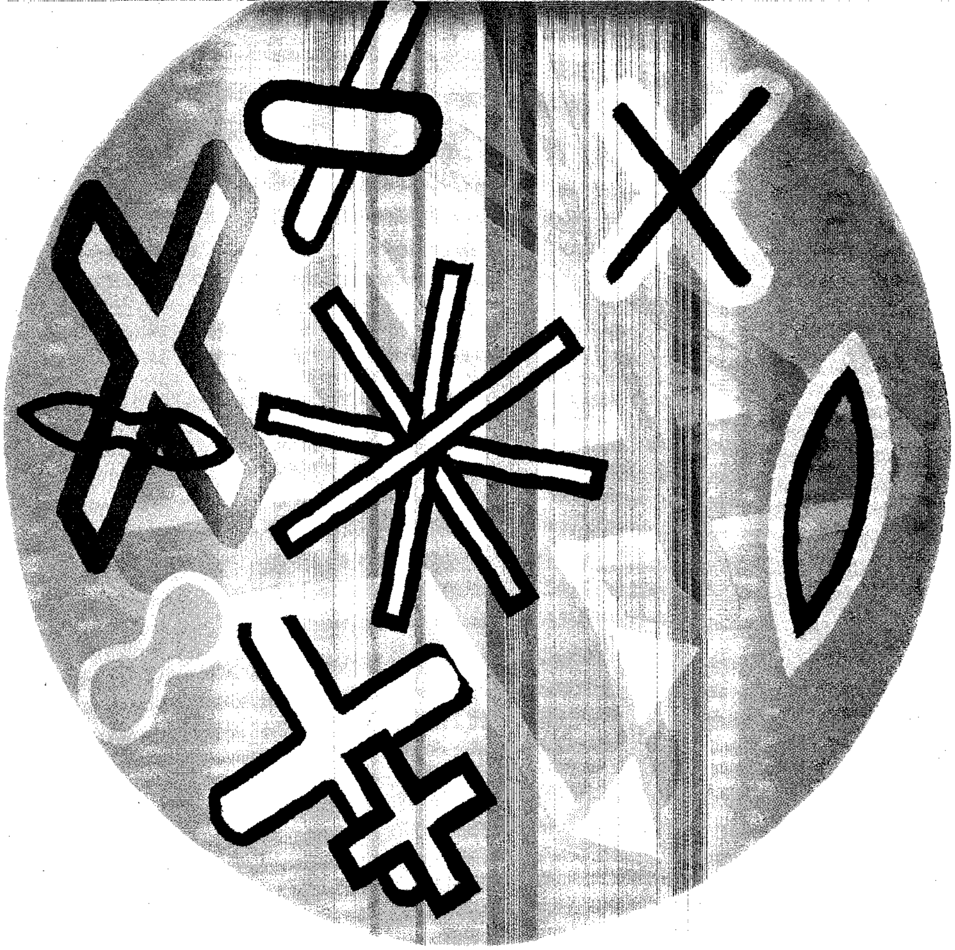


▲ **HARRY ALLEN**
Silicone-foam lamps, $100 each.

▼ **KARIM RASHID**
"Tri-Spectra" tables,
$1,299 the set.



KARIM RASHID ▶
One-of-a-kind wool "Cosmos" carpet, $5,500.



◀ **ROSS MENUEZ**
Far left, stainless-steel-and-rubber "Standard" stool, $600. Left, one-of-a-kind stainless-steel-and-cork "Tron" chair, $3,800.

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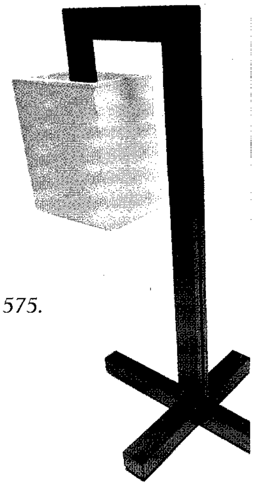
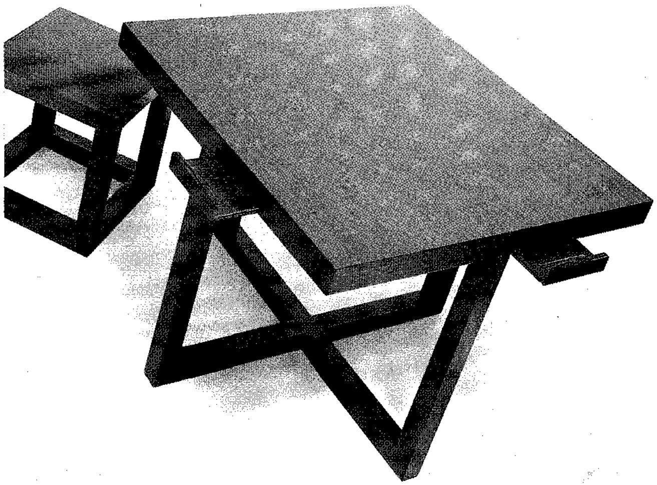
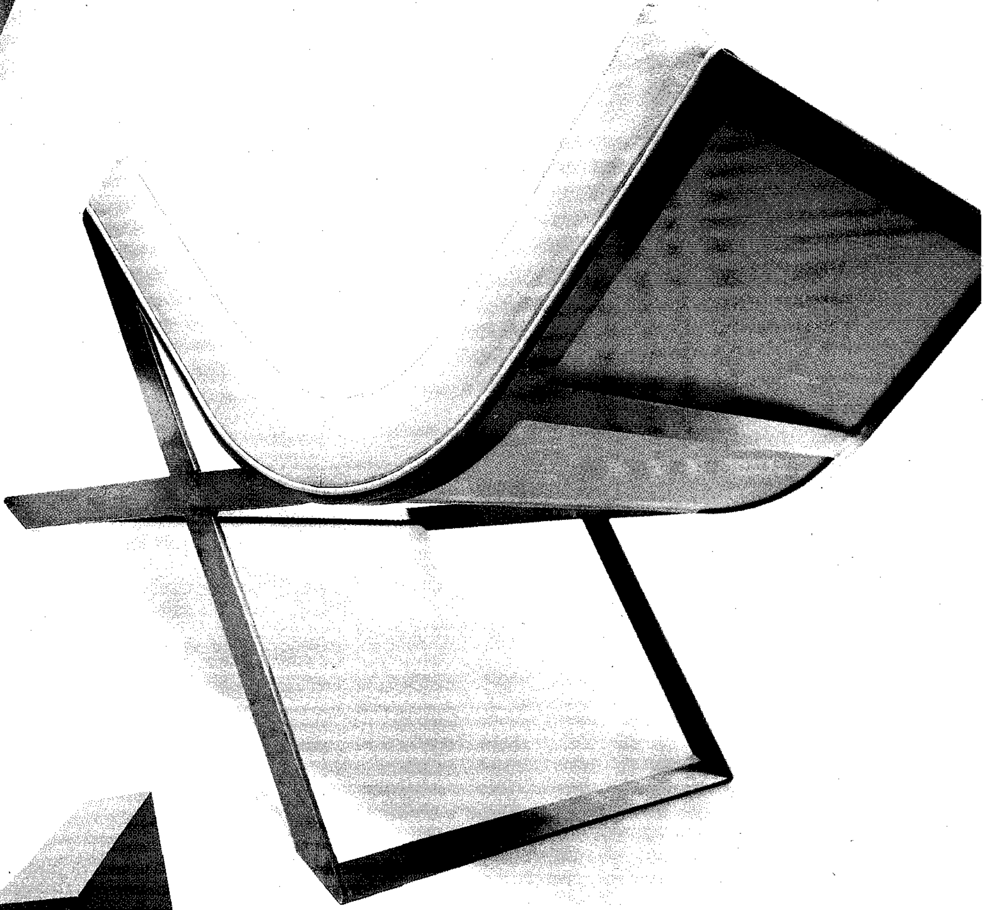
"I just love Spencer Fung's materials—zabrano, oak, wenge—the whole Zen spirit. Little by little, we've started to make a statement."—Ralph Pucci



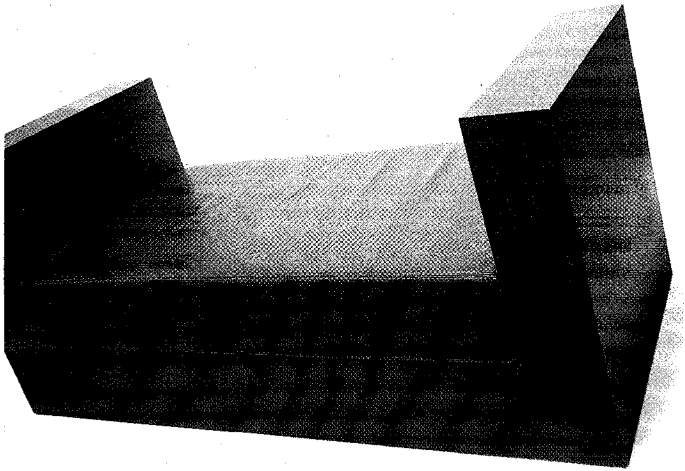
SPENCER FUNG ▶
Wenge-wood-and-paper "Lantern" table lamp, $1,575.



▲ SPENCER FUNG
Wenge-wood game table and four stools (one shown), $12,100.



SPENCER FUNG ▼
Wenge-wood bench with leather cushion, $9,875.



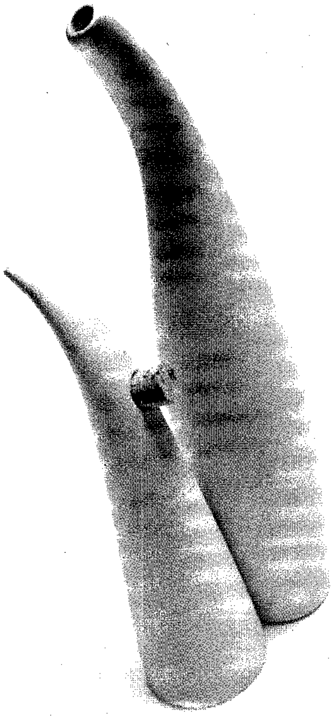
▲ SPENCER FUNG
Bronze-and-leather chair, $6,575.

ART-CRAFT ▶
Japanese lacquered-wood plates, $170 (for set of four in black or white), and bowl with saucer, $47.

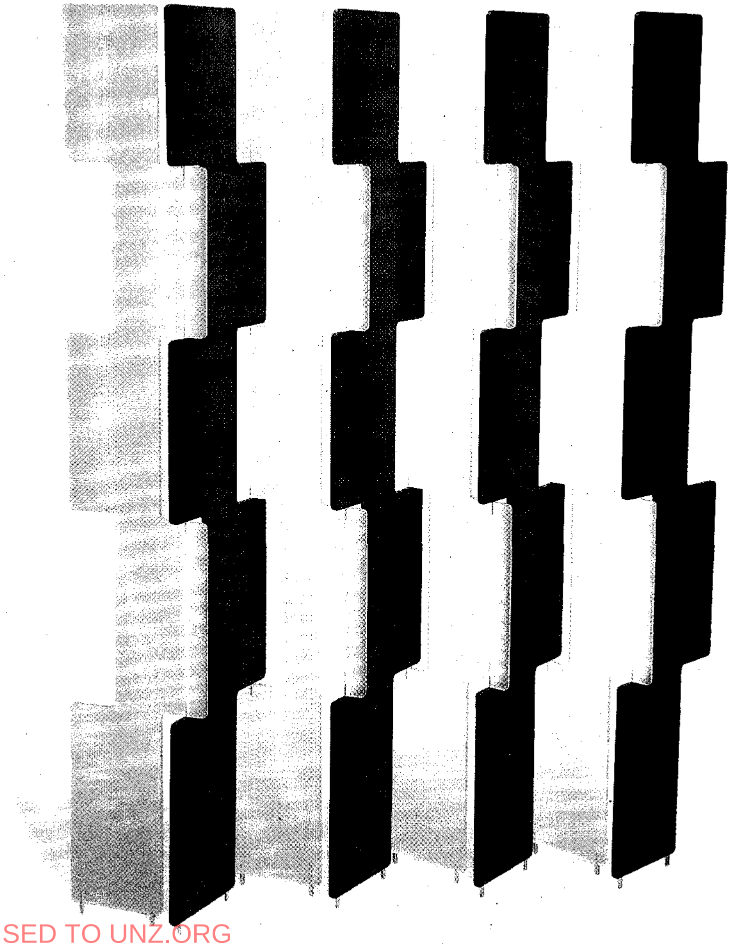
TROY

138 GREENE STREET • 941-4777

"The things that really appeal to me are things that are very unadorned, very undesigned-looking. I'm really a fan of beautiful materials more than decoration."—Troy Halterman



▲ JOS DEVRIENDT
Ceramic oil-and-vinegar cruet set, $520.

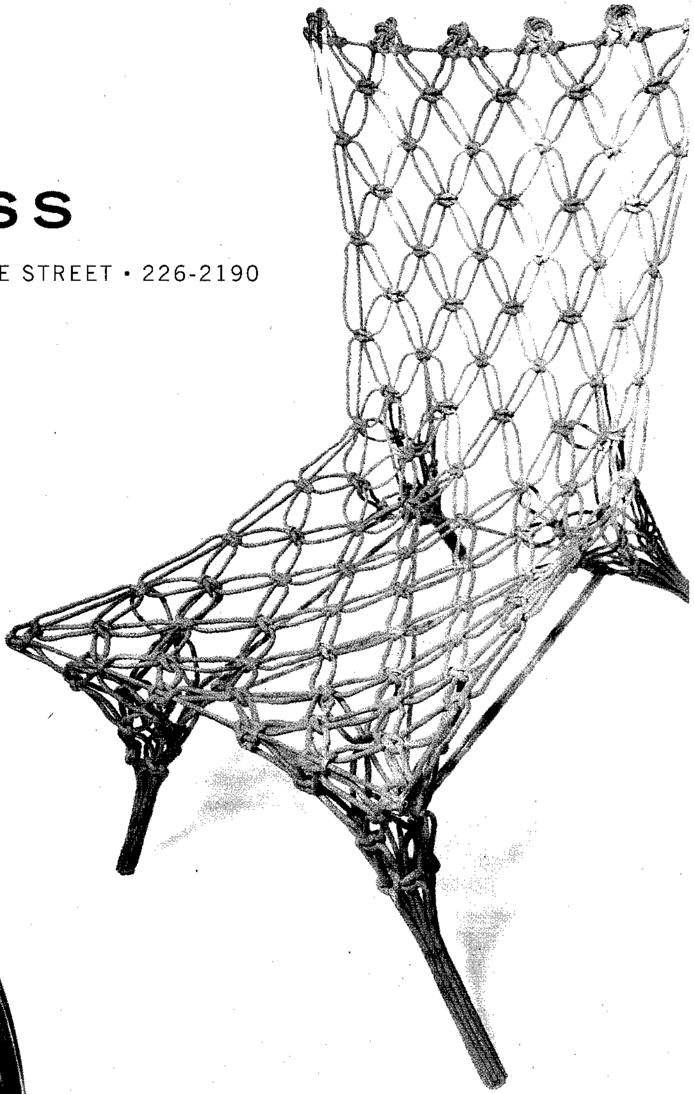


ANDREW TYE ▶
Wenge-wood-and-acrylic folding screen, $3,250.

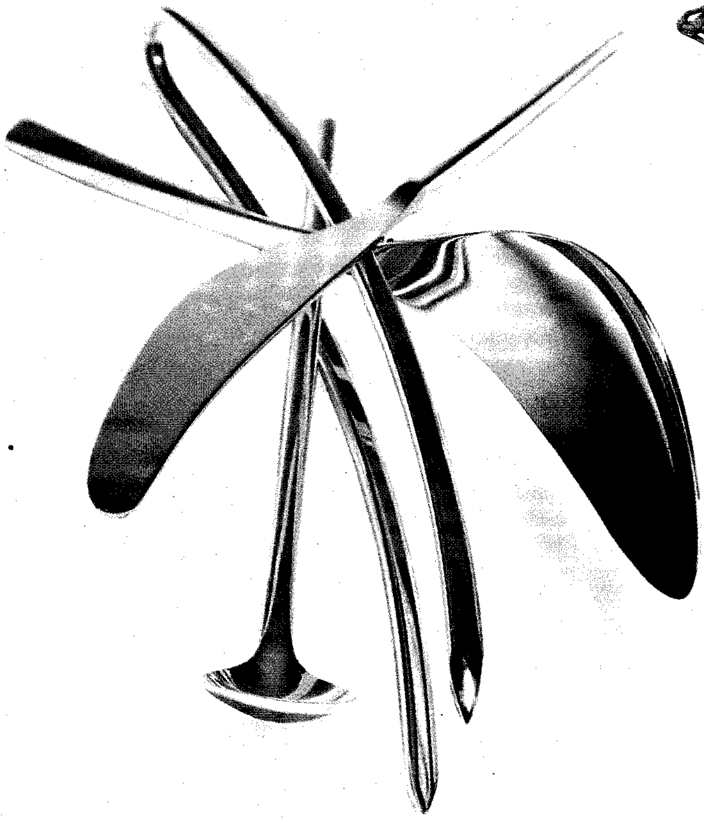
MOSS

146 GREENE STREET • 226-2190

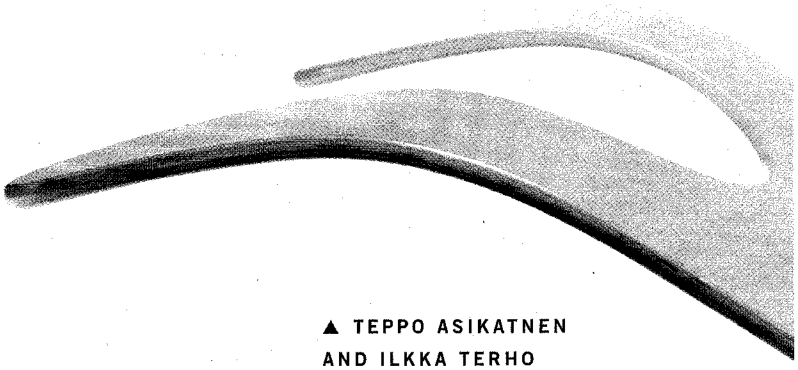
"My personal interest doesn't lie first in the object's function. Products are like books in a bookstore: just the tangible evidence of an idea."—Murray Moss



▲ **MARCEL WANDERS**
Carbon-and-aramid-fiber "Knotted" chair designed for Droog, $1,950.

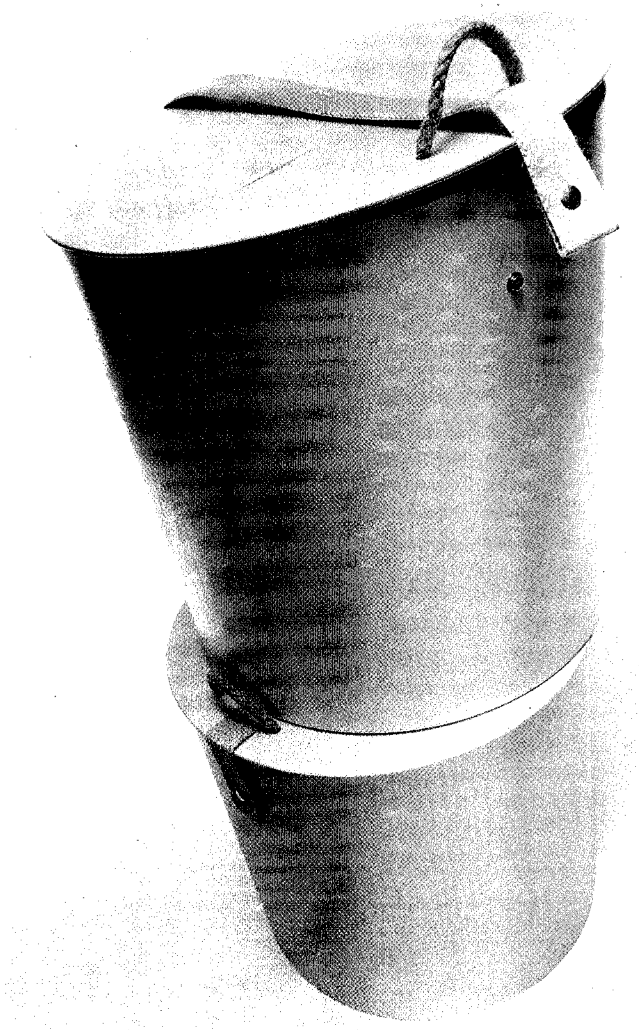


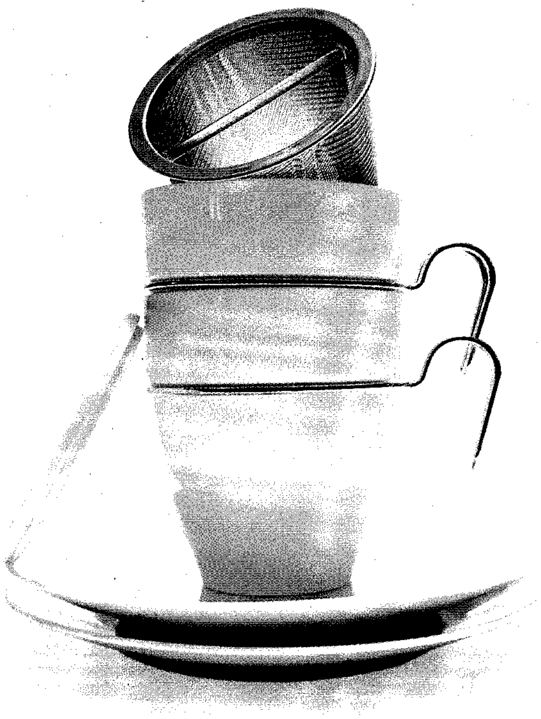
▲ **ROBBE & BERKING**
Silver-plated four-piece "Edo" sushi-cutlery set, $325.



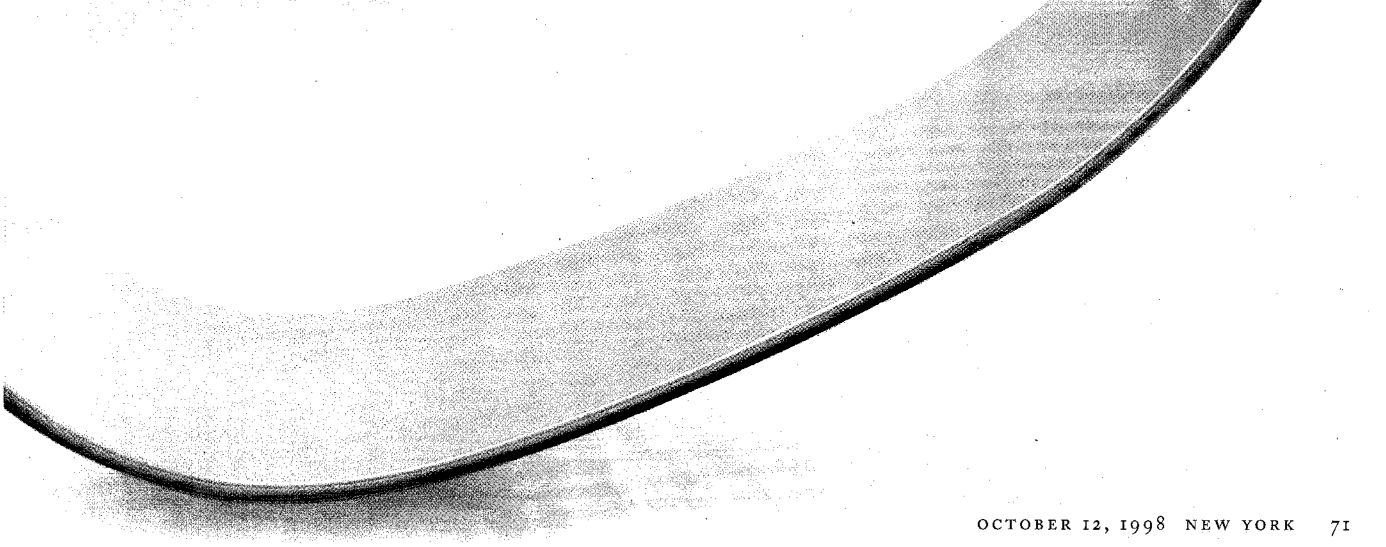
▲ **TEPPO ASIKATNEN AND ILKKA TERHO**
Form-pressed plywood "Chip" divan designed for Valvomo Ltd., $725.

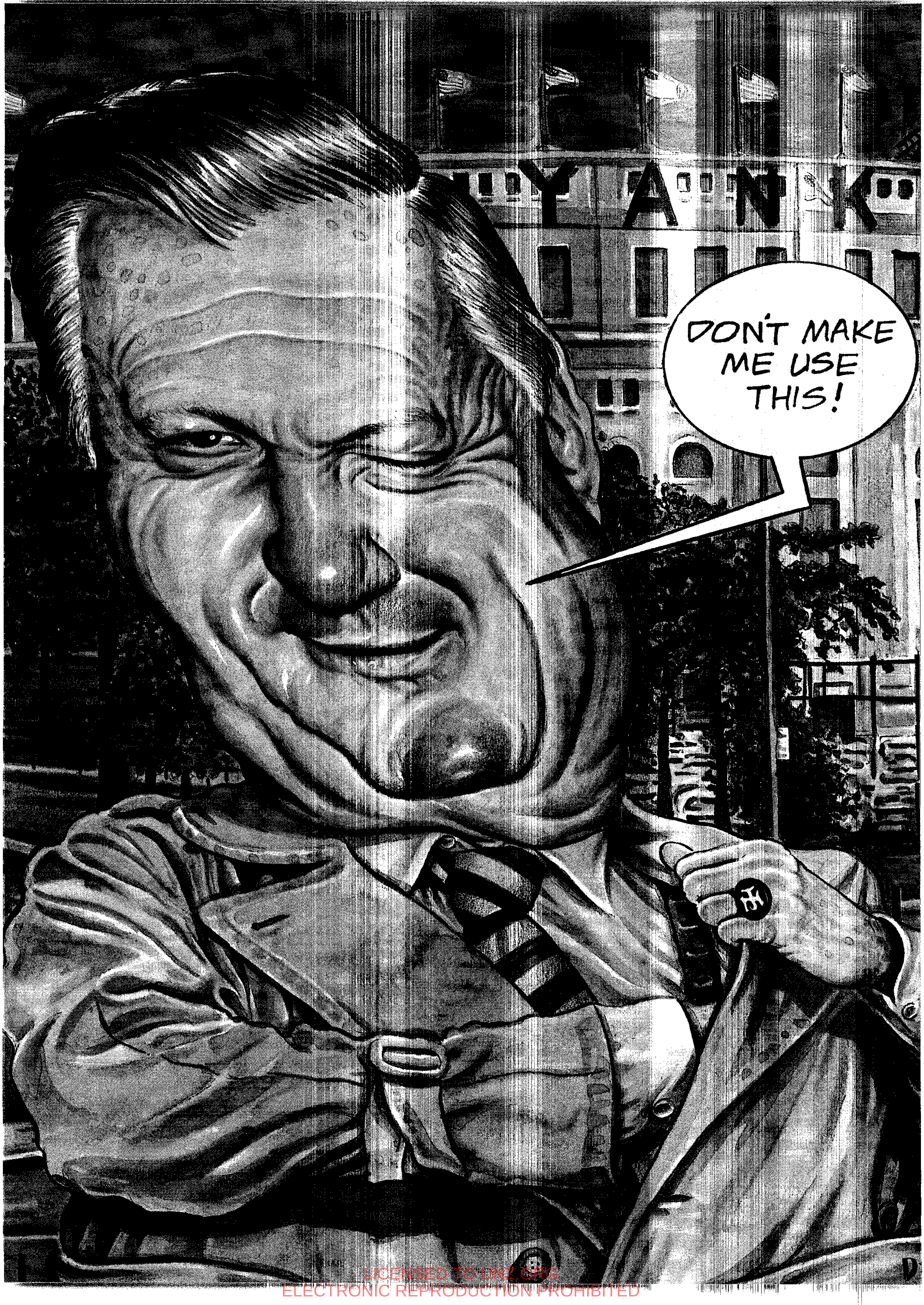
▼ INGO KNUTH
Beechwood-and-linen laundry hampers designed for DMK, $385 each.





▲ MIKAELA DÖRFEL
Porcelain-and-stainless-steel "Gemini" tea mugs with saucers, strainers, and lids designed for MONO, $106 the set.




YANK
DON'T MAKE ME USE THIS!

Yankee stay home

Could this really be the last World Series in the Bronx? George Steinbrenner is still playing hardball, threatening to leave town if the Yankees don't get a brand-new stadium. But guess what . . . he's bluffing.

THE NOVELIST KEVIN BAKER LIKES TO TELL A story about almost being mugged in a dark corner in Manhattan. "Got to have the money," said the would-be mugger, his right hand jammed into an overcoat pocket. "Meaning no disrespect," said Baker, "this is New York. First you gotta show me the gun." Crestfallen and cursing, the man without a gun walked away. Baker might make a good mayor. For years now, George Steinbrenner has been bullying New York by threatening to move the Yankees out of the city, and so far, no one in power has had the guts to ask to see his gun.

Right now, as the Yankees glide through the postseason, few fans are seriously thinking about the team's leaving Yankee Stadium. This will change very quickly. Nowadays in professional sports, the champagne corks have scarcely hit the locker-room floors before talk of money and politics starts up again. Florida Marlins owner H. Wayne Huizenga was rationalizing the upcoming fire sale of his 1997 world-championship team before the Marlins' victory celebration was over; in June, Chicago Bulls coach Phil Jackson was dodging questions of his departure before he had a chance to talk about Michael Jordan's game-winning shot. When the Yankees win the World Series, how long will it take George Steinbrenner to resurrect his demand for a new stadium? (If they lose, he'll be talking about it even sooner.)

Steinbrenner, of course, has promised to be good and *not* raise the subject—if he gets his way. Back in July, with the Yankees on pace to break their 1988 regular-

BY ALLEN BARRA

Illustration by Drew Friedman

season-record attendance of 2,633,701, George promised publicly to keep the Yankees in the Bronx—if attendance passed 3 million and he could be "guaranteed similar attendance in the future."

Actually, he didn't exactly *promise*. He said if he got the 3 million this year and in the future, how far into the future being unspecified, then he'd be "willing to talk about staying in Yankee Stadium." Conveniently for George, this season's final tally was 2,949,734.

There has already been plenty of talk about a new ballpark on Manhattan's West Side, much of it in the form of Rudy Giuliani and Mario Cuomo's debating who can bend over more to please Steinbrenner. So far, among New York City political figures, only City Council Speaker and gubernatorial candidate Peter F. Vallone has had the gall to openly defy Steinbrenner and the mayor by suggesting a referendum on whether public money should be used to build a new ballpark for one of the two or three most profitable franchises in all of sport. Governor Pataki has also entered the fray, stealing some of Vallone's thunder by announcing his own support for keeping the team in the Bronx.

"If Steinbrenner moved the Yankees from the city, New York would lobby to have baseball's antitrust exemption removed. The owners would never let it come to that."

But no one, not Vallone or Pataki or Bronx borough president Fernando Ferrer, the strongest advocate for keeping the Yankees where they are, has played the city's trump card and told George Steinbrenner what he needs to hear: that he can't move the Yankees out of the Bronx, and that whatever concessions he gets out of New York from here on had better be tied to giving something back to the fans.

In other words, it's time to call Steinbrenner's bluff. This is New York: He's got to show us the gun.

STEINBRENNER'S GREATEST ALLY (even more than Mayor Giuliani and Mario Cuomo) is the ghost of Walter O'Malley, the late owner of the Brooklyn Dodgers, who moved his team to Los Angeles at the end of the 1957 season and who talked New York Giants owner Horace Stoneham into moving to San Francisco.

By raising the specter of the departed Dodgers and Giants, Steinbrenner is ignoring—or pretending to ignore—one important fact: Failing an earthquake that creates a new coast, there are no major markets left for Steinbrenner to move the Yankees to. Pro-football teams can follow the lure of new stadiums to smaller markets while actually increasing their profits, because NFL (and NBA) teams derive most of their income from national television contracts that are divided up evenly among the franchises.

But baseball's revenue pyramid is reversed: The national TV deals account for only a small portion of the gross; most of the money comes from local-TV and ticket sales, particularly the former. Neither the Yankees nor the Mets could move to Florida or anywhere else without taking a huge cut in gross revenues. In 1996, the year the Yanks returned to prominence and won the World Series, they took in, by one estimate, almost $70 million from TV and radio—nearly twice as much as any team in baseball.

So any discussion between George Steinbrenner and the city of New York should begin with the understanding that the Yankees can't leave the New York area. Of course, as Steinbrenner makes clear at every opportunity, the New York "area" still includes New Jersey.

THE LOSS OF THE FOOTBALL GIANTS and the Jets to the Jersey Meadowlands is constantly referred to—why couldn't the same thing happen with baseball? But in truth, New Jersey didn't steal the Giants and Jets so much as find them abandoned on her doorstep. A pro-football team has to fill its stadium only eight times a season, and most of the tickets are presold to corporations. Most New York football fans have never seen a Giants or Jets game in person and scarcely know when they turn on their TV sets that the teams have moved across the river.

Football teams play eight home games a year, nearly always on Sundays. Baseball teams play 81, including 50 at night—most of those weeknights. George has never really explained how a stadium in New Jersey, no matter how attractive it might be, will solve the logistical problems endemic to baseball's schedule—how are fans in Manhattan, Brooklyn, Queens, and the Bronx, never mind Long Island, Westchester, and Connecticut, going to get home at a decent hour from night games that begin at 7:35 and often last three and a half hours? One has only to conjure up the image of the ensuing midnight traffic jams in the Lincoln Tunnel and on the George Washington Bridge to realize that George Steinbrenner has never seriously thought about moving the Yankees to New Jersey.

Steinbrenner's bluff on this front is possible only because of New Yorkers' absolute ignorance of attitudes west of the Hudson. A new poll conducted by the Newark *Star Ledger* found that 80 percent of Jerseyites don't want the Yankees if the deal includes giving Steinbrenner any public money. But *of course* the deal would include public money—every stadium deal ever made has included public money—and New Jersey voters, particularly Governor Christine Todd Whitman's constituency, aren't going to be fooled if she offers tax breaks instead of a straight handout. Also, even if that mood were to change, a Jersey deal would have strings attached that would be unacceptable to Steinbrenner. As Richard Aregood, editorial-page editor for the *Star Ledger*, wryly suggests, "For Steinbrenner to even begin negotiations for a new stadium out here he'd have to agree to put NJ on the caps."

The *New Jersey* Yankees? It seems absurd. Any proposed deal for a new stadium will involve tens of millions of dollars for corporate use of the Yankees logo, but NJ just ain't worth as much as NY. And even if Steinbrenner did somehow cut a deal across the river, why would the city of New York allow the team to continue to wear NY on their uniforms? Peter Vallone, for one, says forget it.

"It's unthinkable," Vallone says. "That's like Walter O'Malley saying to Brooklyn back in 1958, 'Could we continue to call ourselves the Brooklyn Dodgers? It's good for marketing.' It can't be done. You lose the city, you lose the logo." Steinbrenner would like us to focus on the Giants and Jets, who play their home games at the Meadowlands while continuing to keep their NY's. But the fact is that New York didn't particularly want to pay to keep the Giants and

Jets in the city, and were happy for the free advertising the football teams continued to provide after moving across the Hudson. If city officials had cared, a lawsuit would have prevented the teams from keeping their NY's. It could never have happened without their consent.

One other influential group of men has no intention of seeing the Yankees change their name: George Steinbrenner's fellow owners. Right now, no baseball executive will say anything that would keep Steinbrenner from blackmailing his way into the best deal he can get, but if it comes to action, Steinbrenner's owner-colleagues would never let the Yankees leave New York. And, contrary to what most of the sports press seems to think, the other owners *do* have the power to prevent such a move.

Oddly enough, the Yankees have never drawn at home as they have on the road, where, since Babe Ruth, they have been the biggest attraction in baseball. The owners of the Cleveland, Kansas City, and Seattle franchises know that their fans aren't going to thrill to the possibility of beating the *New Jersey* Yankees. They need the Yankees—the *New York* Yankees.

Marvin Miller, first executive director of the Major League Baseball Players Association, has spent decades dealing with the rulers of Major League Baseball, and there is no doubt in his mind that if the City of New York called Steinbrenner's bluff, the other owners would back the city. "The example that's usually cited is the NFL and Al Davis," Miller says, "but those circumstances don't apply to baseball. The NFL and its commissioner, Pete Rozelle, were unable to keep Davis from moving the Raiders from Oakland to Los Angeles, and this set the pattern for football owners to move to any city that offered a sweeter deal. But Major League Baseball is exempt from antitrust laws, and the commissioner, if he has the backing of a majority of owners, has enough power to keep a renegade owner in line."

Miller notes that baseball mavericks, including former Oakland A's owner Charlie Finley and Steinbrenner himself, have been effectively slapped down by baseball's commissioner. Steinbrenner needs no reminding of the baseball commissioner's power: He was suspended by Fay Vincent from 1991 to 1993 for hiring gambler Howie Spira to dig up dirt on Dave Winfield. "The major-league owners are terrified of losing their antitrust exemption," Miller says, "which gives them, in effect, a monopoly on professional baseball. If Steinbrenner moved the Yankees from the city, New York would lobby to have baseball's antitrust exemption removed, and the media would join in until Con-

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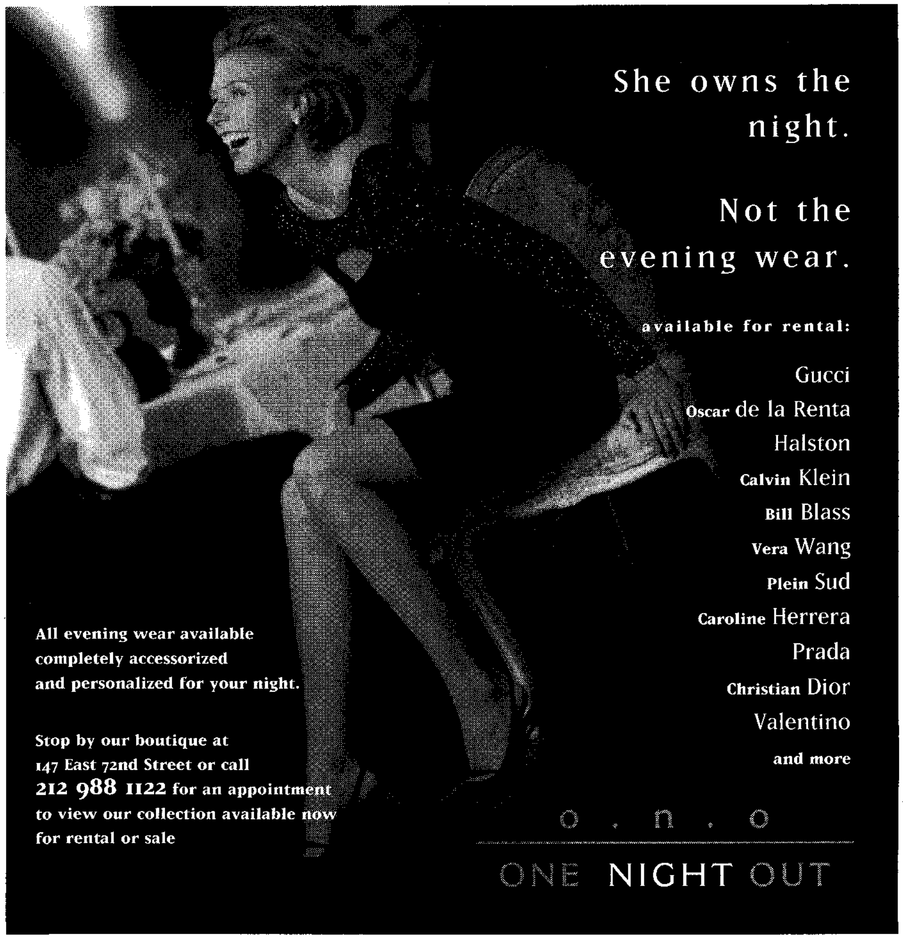

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ONE NIGHT OUT

gress took action. The owners would never let it come to that."

IS THERE ANY CITY IN THE MAJOR leagues that shows less regard for its baseball fans? Yankee Stadium is the potential mecca of baseball, a place that ought to be attracting tourists daily by the trainload. But aside from the games, and the stadium itself, what's there to attract people? Veteran sportswriter Ray Robinson, author of the recent *Yankee Stadium: 75 Years of Drama, Glamour and Glory,* says that "the Yankees are the most famous team in sports, but the closest thing to a museum of Yankee history is Stan's souvenir and memorabilia shop under the train track." Public transportation? New York could beef up its public transportation to the ball park. Why has no one in the mayor's office even suggested a MetroNorth stop, or express trains from 14th, 42nd, and 59th Streets, and stops on the West Side of Manhattan?

Driving to the park? With a fraction of the estimated $1.1 billion proposed for a new Yankee Stadium, the city could improve both parking conditions and freeway access. More than 60 percent of Yankee fans drive in from Westchester and the northern suburbs, yet neither the team nor the city seems interested in such fan-friendly niceties.

Food? Houston, Los Angeles, Chicago, even Boston's Fenway Park serve better food and a greater variety of it, and with far greater efficiency (Fenway has about half the interior space of Yankee Stadium, but with ingenious use of snake-rails in front of concession stands can move fans through twice as fast). And in the restaurant capital of the U.S., can anyone name a decent place to eat within walking distance of Yankee Stadium? Actor Joe Mantegna, an ardent Cubs fan, swears that he could "throw a ball out of the Wrigley Field bleachers and hit a better frozen-pizza place than anything you can find around Yankee Stadium." He's right; there's not even a decent place to meet before the game. *Seinfeld* has given people the impression that they can all meet by the giant metal bat in back of the home-plate entrance, but try finding someone there twenty minutes before game time.

Mayor Giuliani's solution—supported by Mario Cuomo and, undoubtedly, Steinbrenner himself—is a billion-dollar state-of-the-art stadium on Manhattan's West Side. Though he can't say so publicly—at least not yet—that's what Steinbrenner really wants, since he can't move to New Jersey.

The trend in baseball is corporate ownership—the Los Angeles Dodgers have already been bought by Rupert Murdoch's News Corporation, and various other corporations, including Disney, control pieces of several teams. (Charles Dolan's Cablevision, which owns Madison Square Garden, is reportedly interested in buying the Yankees.) What's the best way to interest a corporation in your baseball team? With a new theme-park stadium. How much would a new stadium increase the value of the Yankees? By one estimate, the very existence of Camden Yards in Baltimore, paid for almost exclusively with public money, nearly tripled the market value of the Orioles, from $70 million to $207 million.

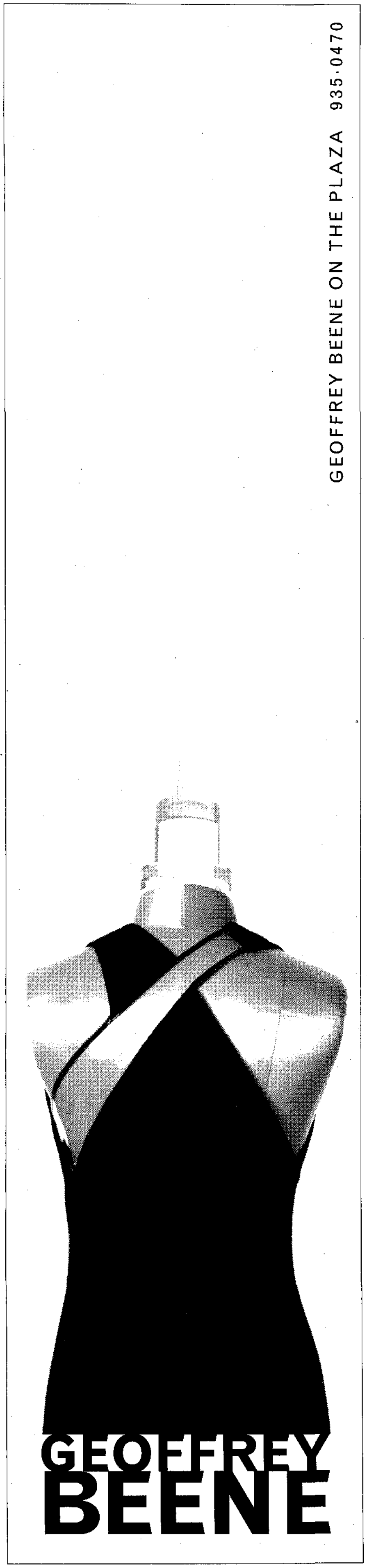
Steinbrenner won't pay for the stadium himself, so New Yorkers would have to fork over at least half a billion dollars—which doesn't include the inevitable cost overruns—for his luxury-boxed corporate jewel. We pay, he profits.

What makes Giuliani's push for a pricey West Side stadium all the more puzzling is that no politician ever suffered political damage from the loss of a sports franchise; the departure of the Dodgers and Giants to California in 1958 made scarcely a blip on Robert Wagner's popularity.

But there *is* a potential bonanza for the politician who can make Yankee Stadium more fan-friendly at a bargain price—and that's the strategy being pursued by Bronx borough president Fernando Ferrer, who last week proposed a $535 million renovation of Yankee Stadium and the surrounding area. That's *half* the price of a new stadium. "Why," says Ferrer, "would Rudy Giuliani or anyone else, in all conscience, ever dream about wanting a ballpark anywhere else?"

Ferrer's own plan would include open-air restaurants in a mall area where families could sit down together and fans could meet before games. In other words, the emphasis is on upgrading the neighborhood. The plan allows for gradual renovation and improvement of Yankee Stadium, particularly in the area of more efficient concessions and cleaner, more modern rest rooms. It includes more than 3,000 new parking places; a new MetroNorth stop (which, according to Ferrer, would bring up to 5,000 additional fans per game); improved exits from the expressway; a new terraced restaurant in the outfield; and, yes, 140 luxury boxes.

Right now the Yankees are the hottest ticket in New York, but that won't last. Suppose by next summer the team has dropped to, say, second place? What if attendance falls off 10 percent? Count on it—George Steinbrenner will ask for a new deal. And he deserves one; the Bronx deserves one. We all do. But before agreeing to anything, New York City should wake up to the fact that in these negotiations, George Steinbrenner isn't the one holding the gun. ■



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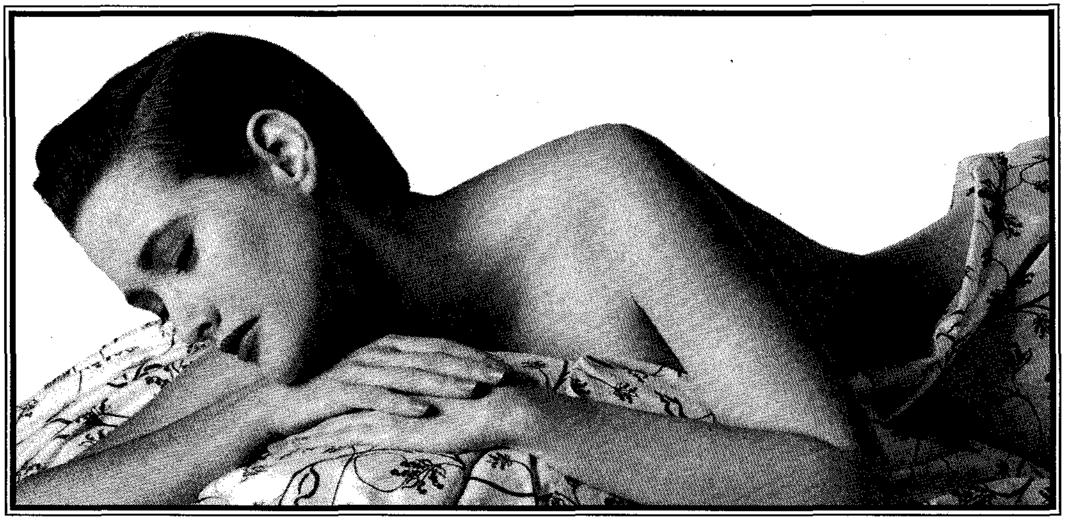

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THERE'S NOTHING *TOO, TOO* (OR TUTU, FOR THAT MATTER) ABOUT ADAM COOPER'S

strange bird

ELECTRIFYING PERFORMANCE IN A RADICALLY REINTERPRETED *SWAN LAKE.*

By Matthew Gurewitsch

ADAM COOPER HAS AN IMAGE PROBLEM. "People remember the black trousers and the whip," he says. "They expect one to be *that* way." Blame *Swan Lake,* as reimagined by British choreographer Matthew Bourne for the quixotically named dance company Adventures in Motion Pictures. Cooper wears this shock gear for his scene as a character called the Stranger, who appears, as it happens, in just one act.

"The Stranger takes whatever he wants and is allowed to," the dancer remarks in a light, gentle tenor. "He's totally different from me—I get what I'm given; I don't fight for anything, hugely." When the Stranger crashes a palace ball, farewell, decorum! In a flash, the entire court—male and female, young and old—is panting for his favors.

For the rest of the show, the 27-year-old former principal with the Royal Ballet wears another costume, consisting, all told, of a pair of shaggy white pantaloons, accented with a dusting of white body paint on the torso plus a black strip running from the middle of the forehead to the tip of the nose. In this guise, he leads the production's by-now-notorious all-male flight of swans. Why does hardly anyone seem to read Cooper as the Swan? Maybe because the Stranger is easy to figure, while the Swan is an enigma. "The Swan is much closer to me," Cooper asserts. "I always think of the Swan *as* a swan, not having human qualities. But I guess it has. It's a loving creature. That's a quality I relate to."

The traditional *Swan Lake,* of course, concerns the highly eligible Prince Siegfried, who one night encounters the Princess Odette by the magic lake of her mother's tears. A wizard's spell holds her captive in the form of a swan. Only true love can save her, and Siegfried pledges his faith gladly, only to be tricked into betrayal by the wizard's daughter Odile, who blows the court away with clock-stopping arabesques and 32 knockout pirouettes. She is the classic stranger, and, ironically, Cooper has always thought of her as cardboard. "I'm always disappointed in Odile," Cooper says. "I've never seen one who as a character bowled me over." (Could his own impact as the Stranger, then, be a case of overcompensation?)

Bourne's version transplants the story to a contemporary tabloid London. The Prince this time is a soul-murdered slave to duty awfully like Charles who winds up in a park one night in the mood for suicide. Then he sees the swans. He sees them as Bourne sees them—not aloof ballerinas of the animal kingdom contemplating their reflections in the mirror of the water but strong, wild, unpredictable creatures capable of sudden violence. Many viewers think the bond that forms between man and beast in the new *Swan Lake* is a sexual metaphor. Or perhaps the birds simply embody the majestic sense of self the Prince so pathetically craves. In any case, whatever it is that the Swan gives the Prince, the Stranger brazenly destroys it.

Offstage, Cooper keeps glamour at bay. His hair on a recent sweltering summer's morning lies in a punkish blond thatch. His clothes—a blue plaid polo, cargo khakis, clunky running shoes—look strictly Kmart. Up close, tough cheekbones and the punchy nose of a boxer overshadow the choirboy smile and delicate jaw. In the theater, though, the face betrays effortless radiance as readily as scintillant malice. The eyes are ice blue: romantic, with serious rascal potential.

He describes himself today as shy, but insists he was a "naughty" child: "Quite young, I blew up a stereo. I pulled knobs off things." His mother does social work while his father juggles a gamut of musical occupations, from choir leader to nightclub sideman. In his younger days, Adam attended church regularly—though not for the doctrine; he was there to sing.

His professional training began at the Arts Educational School, which offered the standard academic subjects plus a full spectrum of the performing arts. In time, dance won out. Tap to ballroom, modern to ballet, Cooper loved it all. Eventually he transferred to the Royal Ballet School, though he never fell in with the vestals-in-training of both sexes who saw classical ballet as the be-all and end-all. Even as he was blazing through the hypercharged dance dramas of Kenneth MacMillan, he longed for less predictable fare. Adventures in Motion Pictures first called upon him for a fund-raiser. Prophetically, Bourne cast him in *The Dying Swan;* Cooper danced in black trousers and T-shirt to Saint-Saëns's rhapsodic melody. Outings like this reinforced a nagging conviction that Cooper would have to strike out on his own. The Royal repertoire was too narrow. "It goes back to my training," he says. "I see myself as an all-rounder." Besides, the Royal roster was too big; he wasn't dancing enough, and when he did dance, Cooper felt strangely invisible. When *Swan Lake* took off in London, he quietly resigned.

As a free agent, Cooper has starred in a rare revival of Peter Darrell's full-length *Tales of Hoffman* with the Scottish Ballet while mounting some new pieces of his own. For the principal dancers, Bourne's *Swan Lake* (now previewing at the Neil Simon Theatre and opening October 8) is a killer; Cooper performs four shows a week, Will Kemp the other four. Next year, if all goes well, expect Cooper back on Broadway in *Cinderella,* the latest Adventures in Motion Pictures project, danced to the Prokofiev score. Another of Bourne's exercises in iconoclasm, it unfolds against the backdrop of the London blitz, pairing Cooper's wounded RAF pilot with the Cinderella of his real-life partner, Sarah Wildor, a beguiling soloist with the Royal. In the classics, the roles that would tempt him now are Albrecht in *Giselle* and Balanchine's *The Prodigal Son.* There's no time to lose. As Baryshnikov and others have done before him, Cooper promises to quit dancing by age 35.

What then? More choreography, maybe. Or conducting, at which he has already tried his hand. And he misses singing. So how about some musical theater?

"No," he says with great finality. Why not? "I'm very rarely moved in musical theater. Here we are talking, and suddenly, the music starts and I'm gonna sing! . . . a song!" Cooper shimmies just a little, that light tenor takes on a crooner's throb, and his eyes flash wild blue mischief. The Stranger has awakened. ■

Photograph by Christian Witkin

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WE'VE ALWAYS LIKED KITCHENS where everyone gathers around a farm table; the right one makes the kitchen the most popular room in the house. At Pinetree Lodge's showroom, all of the furniture has that same country feel, and even one piece can make an apartment seem cozy. On-sale items include: five-foot farm tables, were $995, now $395; armoires, were $1,950, now $795; Shaker-style bookcases, were $695, now $395 (or two for $695); coffee tables, were $595, now $395; fireside chairs (with assorted fabrics), were $695 and up, now $295. *Pinetree Lodge, 326 E. 35th St. (481-5490); A.E., M.C., V.; daily 1–9; 10/7–10/21.*

Price Cuts

PEOPLE'S APPROACH TO THEIR HAIR TENDS to veer in one of two directions: those who have had the same haircut since their yearbook picture and those who think a new haircut marks a new phase in their lives. For the latter group, the Red Salon is offering a special "fall makeover" on hair; its individualized "design" and haircut (in addition to a hair-and-scalp conditioning), usually $125, is now $78. *Red Salon, 203 W. 20th St. (645-1114) and 323 W. 11th St. (924-1444); call for appointment; A.E., M.C., V.; 10/5–10/31.*

Terme of Renewal

AT TERME DI SATURNIA, TRAINER AND AESTHETICIAN Marianne Ionescu recognizes that treatments alone won't relax you; the staff needs to be calm and soothing, too. Ionescu is both. The spa's fall package includes an hour-and-a-half milk-and-honey-aroma wrap with massage, and an hour-and-a-half revitalizing facial with vitamin-C serum; the two treatments together usually cost $275, but now the three hours are $140. *Terme di Saturnia at Studio 57 Skin & Body Care Spa, 57 W. 57th St., Suite 710 (758-6383); A.E., M.C., V.; Tues.–Sat. 10–7; 10/1–10/31.*

Eyes Buy

CHELSEE EYES HAS ALL OF THE TOP FRAME designs at much lower prices than its storefront equivalents—such good prices,

Photograph by Amy Freeth.

in fact, that we can't name the designers. At its sale: lightweight metal frames (some with spring hinges), retail $175–$400, here $95–$250; two-tone plastic frames, retail $125–$300, here $65–$150; prescription no-line bifocal lenses, retail $170–$500, here $120–$270; Japanese metal frames with magnetic sun clips, retail $300–$500, here $200–$350. Deep discounts on designer sunglasses too. *Chelsee Eyes, 20 W. 20th St., Suite 804 (242-4823); checks accepted; Mon.–Fri. 10–5, evenings and Saturdays by appointment; 10/1–11/1.*

Bed Start

L'EXCELLENCE—A SHOWROOM REPRESENTING four Italian companies, despite its French name—sells upscale bed and table linens, towels, cashmere throws, and the like, usually to the trade. Most orders take six to eight weeks. "Maria Cristina" king sheet set, retail $1,058, here $529; Serra tablecloth (72 by 107 inches), retail $221, here $110.50; "Giardino" king set, retail $991, here $495.50. *L'Excellence, 200 Lexington Ave., at 32nd St., Suite 515 (684-8035); A.E., M.C., V.; Mon.–Fri. 9–5, Saturdays by appointment; 10/5–10/17.*

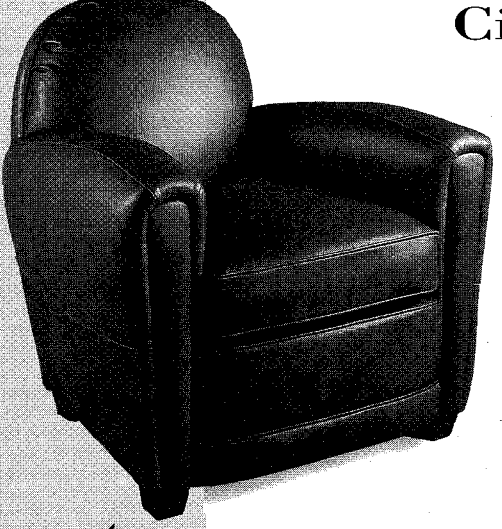
Budget Stretchers

MARIKA ACTIVEWEAR MAY BE DESIGNED FOR dancers and athletes, but it's perfect for warding off cold weather under clothes. So Orva's bringing in the fall by knocking 40 percent off all Marika items: ankle-length footless leggings, were $22, now $13.20; boat-neck leotards, were $20, now $12; cotton-blend unitards, were $35, now $21. *Orva, 155 E. 86th St. (369-3448); A.E., M.C., V., checks accepted; Mon.–Sat. 10–9, Sun. till 8; 10/5–10/11.*

Chance Moves

A SECOND CHANCE—THE RESALE STORE that carries clothes by designers like Chanel, Armani, YSL, and Donna Karan—is moving, so it's time for a big sale. For example, Chanel suit, retail $3,000, usually $900 here, now $720; Alaïa dress, retail $1,200, usually $299 here, now $239.20; Richard Tyler pantsuit, retail $2,500, usually $450 here, now $360. *A Second Chance, 1109 Lexington Ave., near 77th St. (744-6041); M.C., V.; Mon.–Fri. 11–7, Sat. till 6, Sun. noon–5; 10/5–10/31.* ▬

DO NOT PHONE: Send suggestions to Ondine Cohane, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.



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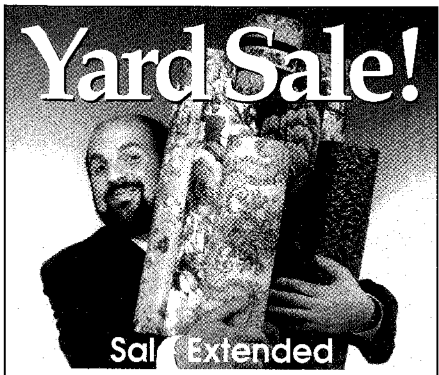

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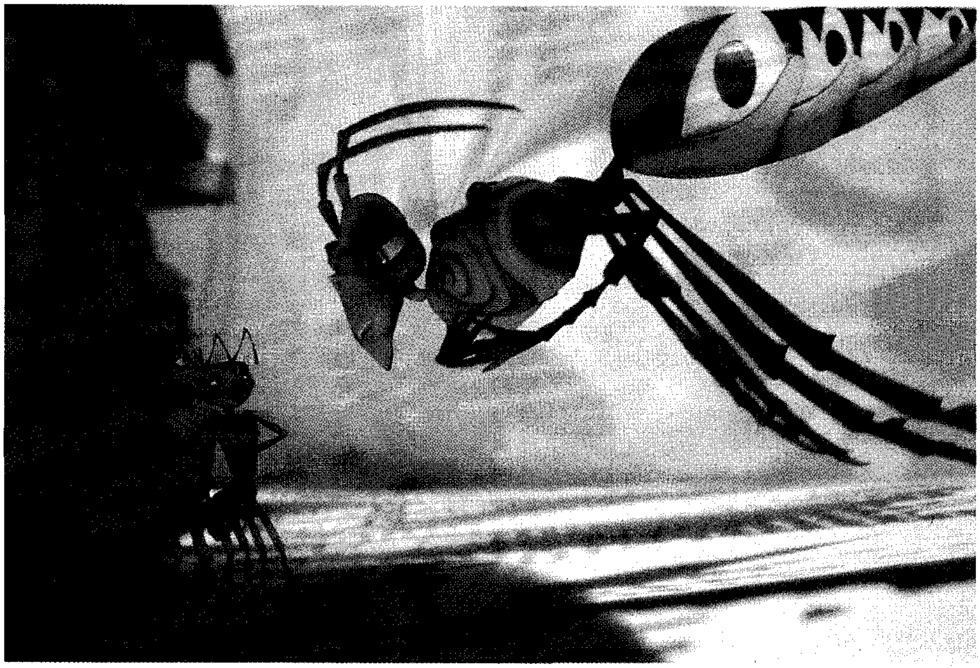
MOVIES **DAVID DENBY**

Ants in Their Pants

In 'Antz,' Woody Allen again snares a young beauty—Sharon Stone—but this time she's an insect and so is he; Adrian Lyne's sober 'Lolita' misses Nabokov's joke.



Buggy: Z (Woody Allen) and Princess Bala (Sharon Stone) with waspish Chip (Dan Aykroyd).

AT THE CLIMAX OF **Antz**—THE FIRST ANIMATED feature from DreamWorks—Z (Woody Allen), an ordinary worker ant, and the Princess Bala (Sharon Stone), a very great ant indeed, burst out of their home beneath the ground and discover the fabled land of Insectopia. In front of the two ants lies an imposing mass of towers and bulky layered structures, glowing like the Emerald City in *The Wizard of Oz*—the remaining Pepsi cans and wrapped tuna sandwiches of a Central Park picnic. Oh, joy! But then, suddenly, an enormous corrugated rubber surface with pink ectoplasm stuck to it—a boy's sneaker with bubblegum in the cleats—comes down on Z and Bala like some indifferent, conquering God. *Antz* is a terrific joke about scale. Beneath the ground, the ant colony looks huge, with enormous tunnels, battlefields, and meeting halls. Z, who calls himself "the middle child in a family of 5 million," natters on to his shrink about depersonalization, and winds up the unwitting leader of a rebellion against a fascist society. Above the sod, however, the ants are too insignificant to be worth killing.

Antz, with its deadpan witticisms, its heart-stopping shifts of perspective, is completely entertaining, a kids' movie that will leave grown-ups quoting the best lines to one another. The script has been fashioned for Woody Allen's personality, and Woody delivers the lines with his own peculiarly incisive petulance. He's a drone who whines: As a voice coming out of an ant, he's even more like Woody than he is speaking in his own body. The team at the animation company PDI, devising the entire film with computers, renders the ants as caramel-colored stand-up creatures; they have wide skulls and big eyes, and some of them are spookily beautiful, like Egyptian sculpted heads. They are easy to look at, and flexible enough, even in massed groups, to enjoy without animation fatigue. The faces suggest ever so slightly the actors who are taking the various characters—Gene Hackman as a megalomaniacal general; Sylvester Stallone as a bluff soldier; and Dan Aykroyd and Jane Curtin, very proper indeed, playing not ants but a pair of buzzing, preening, distantly solicitous Wasps.

THE NEW VERSION OF **Lolita,** RELEASED AT last, turns out to be a beautifully made, melancholy, and rather touching account of a doomed love affair between a full-grown man and a very young woman. But that, of course, is not what Vladimir Nabokov's masterpiece is about. As Louis Menand pointed out in *Slate*—in a necessary statement of the obvious—Nabokov's book is devoted to a love affair between a man and a child. The book *Lolita* is truly shocking and quite impossible to adapt "faithfully." (Stanley Kubrick didn't even try in his brilliant 1962 film version.) Nabokov's narrator, Humbert Humbert, is an educated but moldy European living in America, a pedophile who longs for downy, slender limbs and "delicate-boned, long-toed, monkeyish feet"—the gawky, undeveloped beauty of 12-year-olds. The book is a lyrical black comedy balanced between lust and humiliation, between perversion and rhapsody. It is a dizzying, morally dangerous work—and an extraordinary entertainment. Humbert the fetishist covers his criminal intentions with stuffy cultural superiority and a show of parental concern. He's a low, devious fellow, a worm, but a worm who, in the end, truly gives his love, and that's the other side of the joke. *Lolita* is both an undermining satire of obsessive love and a genuine love story.

Director Adrian Lyne (*Fatal Attraction, Indecent Proposal*) and screenwriter Stephen Schiff, who did the adaptation, have seized on the romantic side of this amazing fable and left out most of the satire and malevolent humor. What we see is not a *sui generis* erotic comedy about a very specialized kind of obsession but a recognizable descendant of European films in which a poor sap falls into all-encompassing love and is tormented by an unreachable bitch. Humbert is no longer an ironic hero—a haughty and hypocritical creep who is

Photograph courtesy of DreamWorks Pictures.

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redeemed—but a very earnest man who loves too much. The joke has vanished.

When Humbert (Jeremy Irons) first sees Lolita (Dominique Swain), she is lying on her tummy in the sun, and water from sprinklers falls all around her. The image has the slightly banal prettiness of dozens of other romantic movies. Later on, Lolita and Humbert ride around the country (it is the late forties), and Lyne and cinematographer Howard Atherton give us deep, dark woods and the "naïve" American beauty of lonely gas stations and rooming houses and empty golden-brown fields. The beauty has no particular thematic importance, but it soothes the audience—it makes the story seem more normal somehow. Except for one overwrought fantasia in the middle, and some grotesquely bloody violence at the end, this *Lolita* plays evenly and smoothly, with the gratifying emotional continuity of an old-fashioned narrative. The trouble is, there's no audacity in it, no surprise—no wicked fun.

Dominique Swain, who was 15 when the movie was made, has the long, powerful legs of an ice-skating champion, not the shy, clinging knees of, say, the child photographed on the cover of the Vintage edition of the novel. Swain, grinding jawbreakers one minute and pulling herself onto Irons the next, is the best thing in the movie—coltish and volatile, a young woman with girlish impulses. As for Irons, he gives a very decent performance, if only you can keep out of your head the sound of James Mason's inflections in the Kubrick version. Kubrick wasn't faithful to the book's erotic nature, either, but he knew that an adaptation of *Lolita* had to be a comedy. So James Mason conveyed some pleasure in the role; he didn't suffer so much; he made Humbert a cynical fake gentleman—whereas Jeremy Irons is a bit of a dullard who can't keep up with his energetic, ordinary, faithless American girl. And there are comparable diminutions in the other roles: In Kubrick's movie, Shelley Winters's Charlotte Haze (Lolita's overeager mom) was a brilliant parody of provincial vulgarity; Melanie Griffith, who plays Charlotte for Lyne, is just shrill. Clare Quilty—Peter Sellers's enormous, exuberant invention, the nasty consciousness needed to put Humbert in perspective—is here, in the person of Frank Langella, only a wearily caustic villain.

Yet this new *Lolita* is not negligible. I have seen it twice, and I can report that audiences are sitting raptly through it. What they are responding to, I believe, is not Nabokov's disturbing joke about romantic obsession but a more conventionally reassuring romantic drama. They are responding to pathos and heartbreak, to suffering and noble, unhappy love. ■

David Denby's 1997–98 reviews are available at **newyorkmag.com.**

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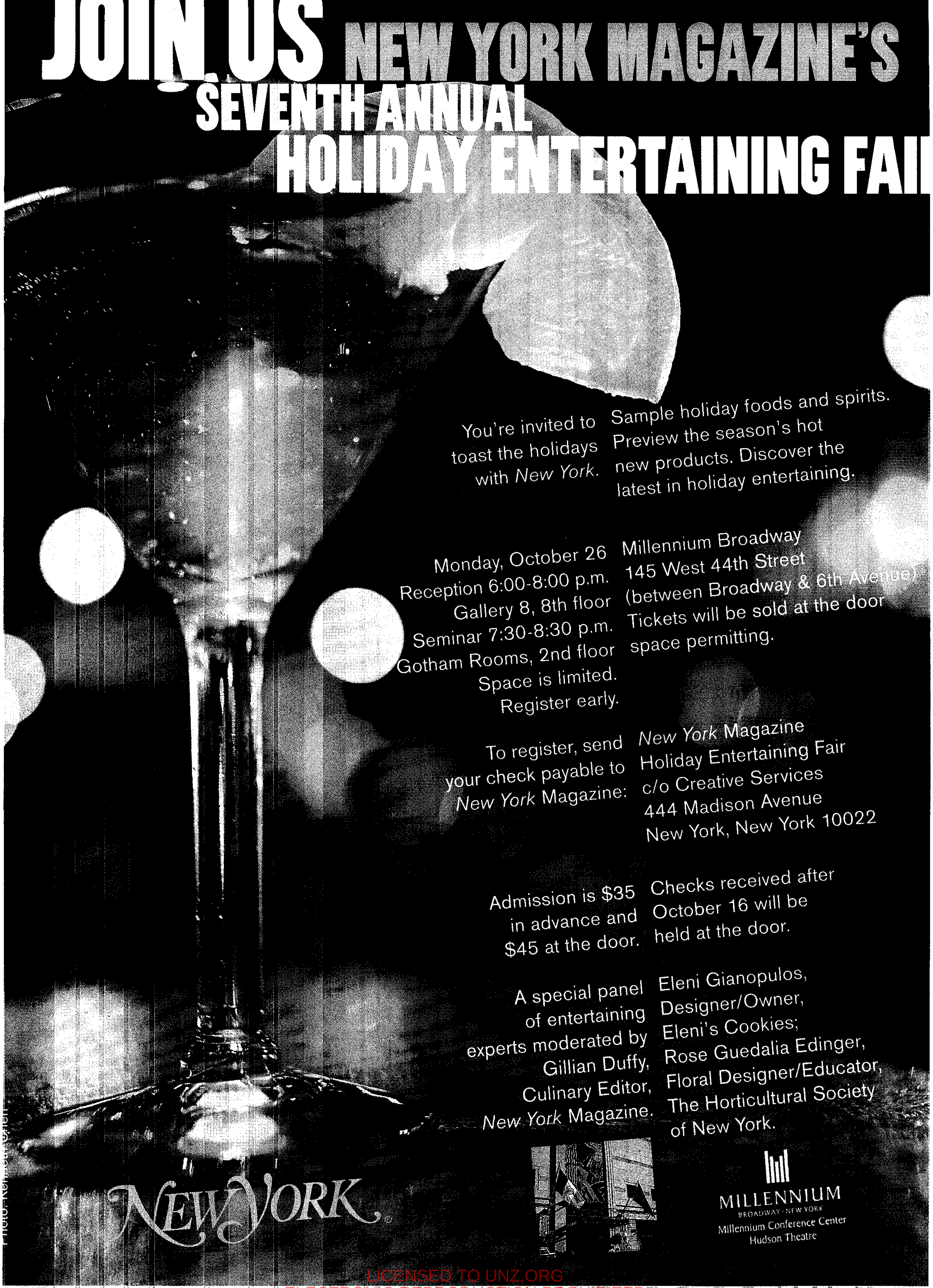

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Photo: Kenneth Chen

THEATER JOHN SIMON

Revival Instinct

Bad, in the case of John Guare's still-more-absurd-than-absurdist 'Marco Polo Sings a Solo'; excellent, with regard to Betty Buckley's searing new 'Gypsy.'

THERE IS AN INHERENT PITFALL IN SUCH MOVEMENTS as surrealism, Dadaism, and absurdism. They depend on cleverly manipulated nonsense, but whereas sense lends itself to an infinite variety, all nonsense is basically alike. Absurdism achieved considerable heights in France, but both there and abroad such epigones as Arrabal, Pinget, Pinter, Mrožek, Havel, and others had very little to add.

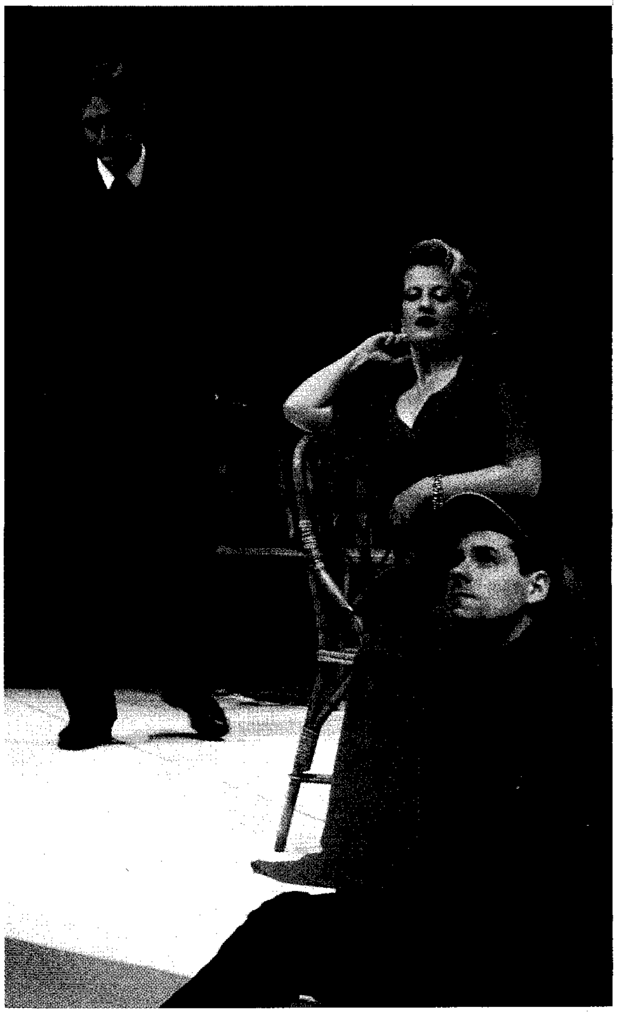
In America, Albee, Gelber, Richardson, and McNally experimented with it with modest success. It left its imprint on some later playwrights such as Sam Shepard and John Guare. And this year, the Signature Theatre Company offers a season of Guare, starting with his perhaps most absurdist play, **Marco Polo Sings a Solo** (1977). It is said that in a person 21 years means maturity, but *Marco Polo,* despite some awkward updating by the author, has not grown up. It comes across as containing (as I once wrote about Guare's contribution to the musical *Two Gentlemen of Verona*) "sporadic cleverness and much immature self-indulgence."

Marco Polo has more plot than I could begin to summarize, and absolutely no story. It brings together in 1999 some unlikely cartoon figures partly on an iceberg in Norway, where they are partying or making a movie about Marco Polo, and partly in outer space, which 21 years ago seemed more exotic than it does today. It is part intergalactic fantasy, part apocalyptic vaudeville, part sophomoric social satire, and part attenuated bedroom farce. Its topical references have badly dated; its surreal logorrhea was dated when it was written.

A pianist says, "I recorded this three times. Once when I was 28. Then again when I was 18. Then again when I was 8." Someone has a friend in South America who "raises leopards. Lobotomizes them. Takes out their vocal chords. Grafts on the vocal chords of hummingbirds. Amputates their tails. Grafts on coral snakes. Quite striking." Every once in a while it gets better than that. Often, worse.

It was not a good idea to bring back the original director, Mel Shapiro, who, his assertions to the contrary, does not have a new take on the play. And this time round he has indifferent designers and inferior actors. Bruce Norris is engaging as the hero. Polly Holliday and Chuck Cooper are miscast. Jack Koenig, Robert Morgan, and Opal Alladin are mediocre (the last-named in a part in which Sigourney Weaver enchanted), and Judith Hawking is profoundly unappealing and untalented in a role sparklingly created by Madeline Kahn.

I wonder why Signature did not choose to begin with one of Guare's much more interesting early works, such as *Muzeeka* or *Cop-Out,* instead of *Marco Polo,* which a good many people, myself included, left after its hypertrophic first act. The play's pianist-heroine remarks, "It's so easy to get brilliant reviews. You simply sit at the piano every day for twenty years with the moss growing up your legs, sparrows nesting in your hair, bringing dead men in raincoats back to life." I don't know about the moss and sparrows, but I can affirm that no one or nothing was brought back to life here.



Unexplorable: From left to right, Jack Koenig, Judith Hawking, and Bruce Norris in *Marco Polo.*

Photograph by Susan Johann.

I HAVE SEEN THE HARROWING CLIMAX OF **Gypsy** AS PERformed by Ethel Merman, Angela Lansbury, Linda Lavin, and Tyne Daly (let's not mention Bette Midler). But until you catch "Rose's Turn" as done by Betty Buckley at the Paper Mill Playhouse, you have not experienced the full, complex effect. Merman had the most dreadnought-like impact, but Buckley offers more. Despite unhelpful lighting by Mark Stanley, she illuminates the stage with her own sheet lightning: spooky, unpredictable, pervasive.

Her rendition takes her way beyond bulldozing; it is pathetic, heartbreaking, terrifying, mad. It evokes tears, but freezes them mid-cheek. It is not just a woman going to pieces after partial success; it is the triumph in defeat or defeat in triumph of a stymied soul that achieves for another what it really wanted for itself; it is the rage of a frustrated volcano that sizzles, sputters, and implodes.

The great singing actress's face contorts in contradictory directions; the fingers claw palpable holes into the air; the body coils and uncoils; the legs are in overdrive. But the voice—a glorious, wounded panther of a voice—will not be silenced. It tears through its pain to a bruised victory: This Rose was a force of nature; this performer *is* one. If the entire production were on this level (as several other scenes, such as the hapless parting with the faithful Herbie, are), this would be the *ne plus ultra* in *Gypsys*: the dream of Arthur Laurents, Stephen Sondheim, and Jule Styne come impossibly, unimprovably true.

The production does have an irresistible Herbie—warm but never mushy, gentle but masculine—in Lenny Wolpe. Also a perfectly decent Louise in Deborah Gibson, though for my money Crista Moore was the definitive one. The tried and true trio of Anna McNeely, Jana Robbins, and Dorothy Stanley is in top form as the three strippers with a gimmick, and if ever the JonBenet story reaches the stage, the present Baby June, Alexandra Kiesman, might be a front-runner. Liza Gennaro has respectfully and respectably restaged the dances. Between Miss Buckley and Lenny Wolpe there is genuine, mutual affection, not only the usual one-sided kind. But there the good news ends.

As if the Paper Mill had blown its funds on *Follies*, this *Gypsy*, in sets and costumes that seem underfinanced, also looks underimagined. Even the vaudeville placards are tackier than need be, and there is no real originality discernible anywhere. Not even in the direction by Mark Waldrop, who may have ill-advisedly encouraged Miss Buckley to aim in Act One for a certain fluttery, shabby-genteel quality rather than the steady, rising determination the part calls for. The electronics also present a problem: There is a somewhat tinny sound, and the orchestra sometimes overwhelms the singers.

Even so, what is good here outweighs the rest, and no one will return from this show empty-hearted. The splendid book, lyrics, and tunes continue to be compelling, and who can resist an ugly duckling becoming a swan, an overreaching parent learning a lesson, a mother and daughter at odds muddling through to understanding? And there is one performance already largely—and after some further polishing perhaps wholly—stupendous. ■

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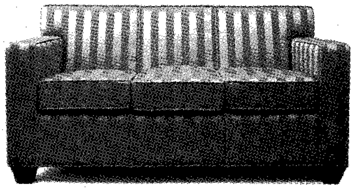

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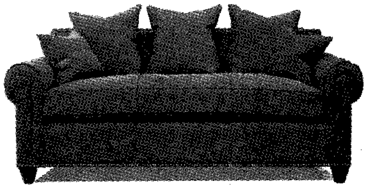

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ART **MARK STEVENS**

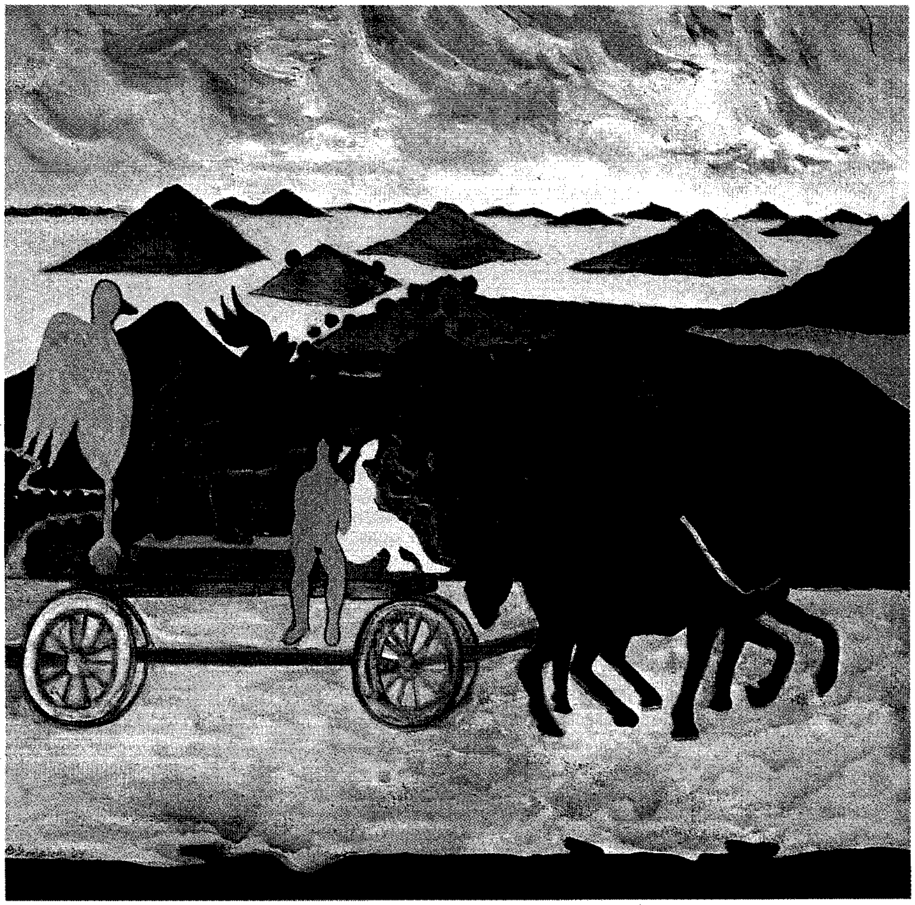
Finding Their Roots

Two African-American painters who turned to Europe for inspiration—and found a home away from home.

EVERYONE KNOWS THE STORY OF THE MODERN painter who struggles on the margins, an exile from the broader culture of his or her time. Imagine, then, the position of a sophisticated African-American painter and modernist before, say, 1970. Talk about *marginal.* The situation in literature and music was somewhat better, for an ambitious black artist could at least depend upon the knowledge that other African-Americans had already made major contributions to these fields. In painting, few such examples existed: The aloneness of the black painter was stark. Two shows now in the New York area—a large retrospective of **Bob Thompson**'s art at the Whitney Museum of American art and a small exhibit of **William Johnson**'s work at the Montclair Art Museum—pointedly convey this peculiarly American struggle to find a home in the high-modernist tradition.

Although they came from very different generations—Johnson was born in 1901 and Thompson in 1937—the two artists have much in common. Both were born in the South and came to New York to pursue art. Both enjoyed some early success. Johnson received a scholarship that allowed him to travel to Europe in the twenties. Thompson, who hung around with the Beats, had a show at the Martha Jackson Gallery when he was only 23 that was a *succès d'estime.* Both artists also stopped painting at an early age. Thompson died of a drug overdose in Rome when he was 29; Johnson had a mental breakdown in his mid-forties and passed most of the rest of his life in a mental hospital in Islip. Among other things, each artist, despite his achievement, represents one of the great losses—one of the important what-ifs—of American art.

Bob Thompson's *An Allegory* (1964).



But it's their likeness in sensibility that's really striking. Both were abidingly restless—and each spent much of his working life abroad. Many other Americans of the time also went to Europe, of course, typically to search out the newest strains of modernism. For Johnson and Thompson, however, the idea of the European tradition seemed more personal, almost familial. It was for them a matter of the old no less than the new. Europe became a foundation stone, even a point of reverence—a way, perhaps, to establish a past that could work in the present. (It was often easier to be a black American artist in Europe than in America.) In different ways, each depended upon this tradition to provide the framework for a visionary style that spoke to his experience as a black American.

Johnson married a Danish weaver and spent most of his adult years in Denmark and Norway. He greatly admired the deeply settled culture of the fishing villages where he lived. He planned to remain abroad all his life; only the approach of World War II forced him back to New York. Although he is best known for the work he made after his return to the United States in the late thirties, the exhibition in Montclair, which was organized by the Steve Turner Gallery in Los Angeles, focuses upon art Johnson made abroad. (The late work in this show does not convey the strength of his American period.) Early on, Johnson was influenced by the rippling forms of Soutine. But this Southerner first came into his own as a northern Expressionist in the tradition of Edvard Munch. A bracing, icy-blue clarity suffuses his shimmering still lifes, portraits, and landscapes from the mid- and late thirties. A cool light that conveys heat. You can see the emerging intensities of pattern—the pas-

Photograph courtesy of the Whitney Museum of American Art; Gift of Thomas Bellinger.

sion for waving, pulsing lines that owes something to both Denmark and Africa—that would characterize the "blacker" work made in America.

Bob Thompson—whose retrospective was put together by Thelma Golden, Judith Wilson, and the artist's widow, Carol Plenda Thompson—worked in a more welcoming era than Johnson did. American art was becoming widely popular; European art seemed to be in decline; racism, at least in advanced circles, was diminishing. Yet Thompson's painting is anything but relaxed. He never yielded to the "go with the flow" sixties or to the ironic coolness of art after Abstract Expressionism. From the first, he had a dreamy, heated imagination filled with mysterious birds, deep shadows, nightmarish creatures, and an array of rainbow-colored figures. His friend Allen Ginsberg called him "the most original visionary painter of his days [*sic*], a first natural American psychedelic colorist." The example of jazz, which was particularly important to Thompson, inspired him to trust his own "voice" and to improvise without fear.

As with Johnson, however, part of the internal pressure in Thompson's work comes from his restless search for the rootedness of tradition. He is too strong an artist to think that playing his own horn is enough; the melody, as most great jazz musicians know, is necessary to the improvisation. Thompson would take some of the legendary melodies of the canon—from Tintoretto, Poussin, Piero della Francesca—and sometimes use them to enrich, challenge, and provoke his own heated fantasies. In *An Allegory,* for example, the composition invokes the sublime order of classical art. But the color is molten and the shapes yearn for the sky, as do the birds around the figures. There is an intense blush in the bodies, a kind of ecstatic too-muchness, as if feelings could no longer be hidden and every nuance had its hue. The artist made a particular red his own.

Thompson was still finding his way at the time of his death. But he was getting stronger and stronger and from the first had his own style. Today, it would be very difficult for a black artist to work in a similar way or approach the European tradition with the same passion. The rise of powerful separatist strains in black thought in the late sixties and the corroding of idealistic social hopes locked the dreams of a Johnson or a Thompson into a distant age. They chose not to protect themselves with irony or cynicism. They did not parody earlier achievements. Like all visionaries, they instead dreamed of oneness—of those ecstatic moments when there are no necessary boundaries and past and present become one. ▬

Mark Stevens's 1997–98 reviews are available at **newyorkmag.com.**

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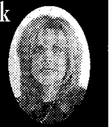

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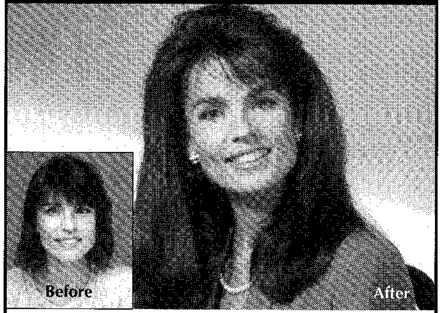

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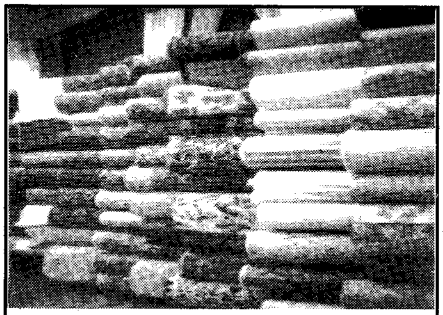

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Of Thee We Sing

The halls—Carnegie included—are alive with the sound of George Gershwin's music on the centennial of his birth; the Philharmonic opens with Beethoven.

Embraceable: Tilson Thomas leading the San Franciscans in Gershwiniana, with Frederica von Stade.

Photograph by Steve J. Sherman.

FOR THOSE WHO MAY NOT HAVE NOTICED, **George Gershwin** joined the classical-music Establishment some time ago, and all the pressing questions about categories and protocol that once so bothered aestheticians don't seem to matter anymore. Is *Porgy and Bess* opera or musical comedy? Is *Rhapsody in Blue* jazz or concert music? Are his show tunes fit material for slumming opera singers? Does anyone still care? Symphony orchestras across the land are celebrating Gershwin's centenary with entire programs devoted to his music, *Porgy* is now firmly ensconced in the world's opera houses, and even his Broadway musicals are recorded on CDs with the same scholarly care bestowed upon fourteenth-century motets. Yes, in 1998 Gershwin is right up there with Bach, Beethoven, and Brahms.

It was going to happen eventually. While pop music continually moves on, the whole structure of the classical-music world is geared to serve the past, and Gershwin, too good to lose sight of, had to fall into the hands of the preservationists sooner or later. Besides, rappers and rockers don't have a clue about how to deliver a Gershwin song with the proper style, something that comes naturally to today's younger generation of classically trained American singers, while every native-born pianist and conductor since Leonard Bernstein seems to have the Gershwin idiom in his blood. Beyond that, as one of the country's earliest and most triumphant examples of musical crossover, Gershwin always guarantees good box office, and for that reason alone concert promoters are eager to admit him into the pantheon.

So no one could have been surprised when Carnegie Hall opened its season this year with an all-Gershwin centennial gala featuring the San Francisco Symphony conducted by Michael Tilson Thomas, a concert later televised by PBS. The evening also celebrated Carnegie Hall's own colorful past association with Gershwin, who used to sneak in to hear music as a youngster and, not many years after that, entered through the front door as a celebrity to oversee the world premieres of his Concerto in F (1925) and *An American in Paris* (1928). The latter score provided the appropriate finale to Tilson Thomas's varied program, one that showed just how easily Gershwin demolished categories on his way from Tin Pan Alley to 57th Street: scenes from *Porgy and Bess* (with Audra McDonald and Brian Stokes Mitchell), the overture to *Of Thee I Sing*, the *Second Rhapsody for Orchestra With Piano*, and a selection of show tunes sung by Frederica von Stade.

I doubt there could have been a more knowledgeable or communicative guide through this welcoming assortment of Gershwiniana than Tilson Thomas, equally at home as conductor, piano soloist, accompanist, and occasional raconteur. The tony audience in the hall seemed to know all the music by heart, and only the rarely performed *Second Rhapsody* jostled expectations. Hardly the comforting sequel to the ubiquitous *Rhapsody in Blue* that the composer's fans wanted to hear in 1931,

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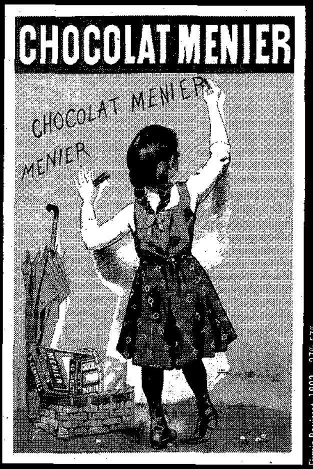

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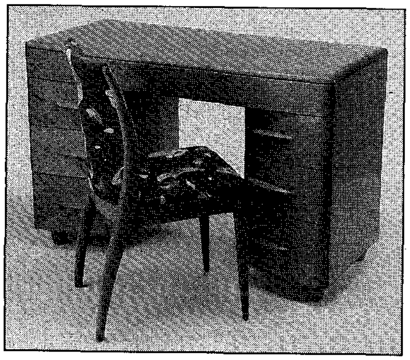

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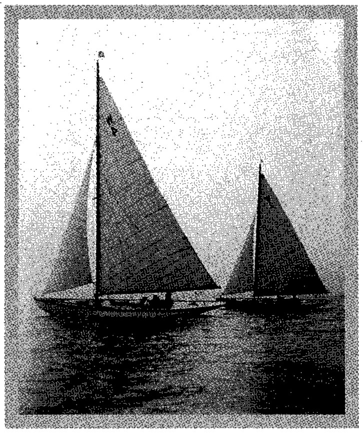

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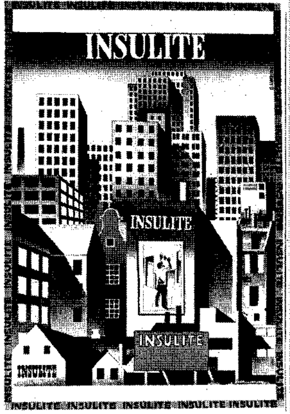

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this nervous score, with its rhythmic displacements, thematic transformations, and spiky harmonies, still surprises the ear and indicates some of the directions Gershwin might have taken had he lived past the age of 38. Toward the end of his life, when he was richer and more famous than Ravel or Schoenberg ever dreamed of being, the composer approached both older men for lessons in technique. He never got them (they apparently felt that Gershwin was doing just fine on his own), but the *Second Rhapsody* is still quite a stretch for the tunesmith who wrote "Swanee" in 1919. It was a thoughtful gesture to bring the piece to our attention and remind us that this prodigious musical talent never stopped growing.

HOLDING OFF *ITS* TRIBUTE TO GERSHWIN until December, the **New York Philharmonic** under Kurt Masur led off the season with a Beethoven-symphony cycle, all nine scores presented in chronological order. The idea was predictably damned by some superior people, heavy thinkers who view Beethoven performance as a cynical marketing ploy that shamelessly panders to lazy audiences who insist on hearing the same stuff over and over. I might have found a bit of merit in that sour opinion at one time, but not now. After all, aren't the Beethoven symphonies central to our musical culture and universally popular for very good reasons? To call a moratorium on such masterpieces just seems silly, rather like an art critic proclaiming the *Mona Lisa* overexposed and demanding that the canvas be removed from view for a generation.

Perhaps the real problem is that our perception of Beethoven has been blunted over the years by too many indifferent live performances and recordings. But just when the prospect of sitting through the *Eroica* once again looms as a wearisome duty, along comes a freshly reimagined interpretation played with such passionate commitment and new insight that even the most jaded listener is stirred to reassess his prejudices. It happened not so long ago, when Bernard Haitink and the Concertgebouw came to town to play the Big Nine. Those concerts were also anticipated with yawns, but as the cycle progressed, audiences—and even some critics—found themselves bowled over by the quality of the music-making and decided that perhaps listening to Beethoven wasn't so irrelevant after all.

I can't say that Masur and the Philharmonic offered similar incandescent revelations in the symphonies I heard (Nos. 1, 4, 5, 6, and 7). Still, even if the emotional flames were banked and the musical discourse more solidly traditional than startlingly original, this was superior Beethoven playing by any standard: honestly felt, beautifully proportioned, warmly inflected, and instrumentally distinguished. Actually, this was the orchestra's first chronological run through the Beethoven symphonies since Arturo Toscanini conducted the cycle in 1942. Thinking back to some of the Philharmonic music directors who have come and gone since then, I wonder if any of them—Rodzinski, Mitropoulos, Bernstein, Boulez, Mehta—could have offered a more musically satisfying traversal than Masur's. In any case, every concert was packed by enthusiastic audiences who clearly approved of what they heard.

ONE OF THE MOST COMPELLING ENTRIES IN Decca/London's "Entartete Musik" series—recordings of so-called "degenerate" works by composers suppressed or displaced by the Nazis—is a short opera by Viktor Ullmann called **Der Kaiser von Atlantis**. Ullmann composed the one-acter to a text by Peter Kien in 1943, when both men were in the "model" concentration camp at Terezín (Theresienstadt). It is a wry, unsentimental parable in which the dictatorial policies of Emperor Overall infuriate even Death, who goes on strike and denies his comforting touch to the terminally ill until the Emperor agrees to die himself. The opera never reached the stage in Terezín—rehearsals had scarcely begun before composer, cast, and audience were sent to a death camp—but the score was miraculously preserved and has since been widely performed. It's ironic that Ullmann seemed to find his distinctive compositional voice only while in prison, writing for his fellow inmates. *Der Kaiser von Atlantis* is an eclectic mix, drawing on sources ranging from Mahler and Bach to cabaret and musical parody, but the haunting eloquence of the vocal writing is Ullmann's own—the Emperor's last aria, in which he accepts his humanity and bids farewell to life, is positively shattering.

The opera was staged recently at Columbia University's venerable Miller Theatre. Musically, the performance was a strong one. The orchestra of the S.E.M. ensemble under Petr Kotik's direction lovingly savored the score's every bittersweet nuance, and the cast—Richard Lewis as the Emperor and Daniel May as Death in particular—sang most expressively. The modest production, directed by Gregorij H. von Lëitis and designed by Melanie Swarovski, generated only a minimal amount of theatrical energy, and the work really should have been sung in English. Too bad about that, but like all resilient operas, *Der Kaiser von Atlantis* reaches out and moves audiences under almost any circumstances. ▬

Peter G. Davis's 1997–98 reviews are available at **newyorkmag.com.**

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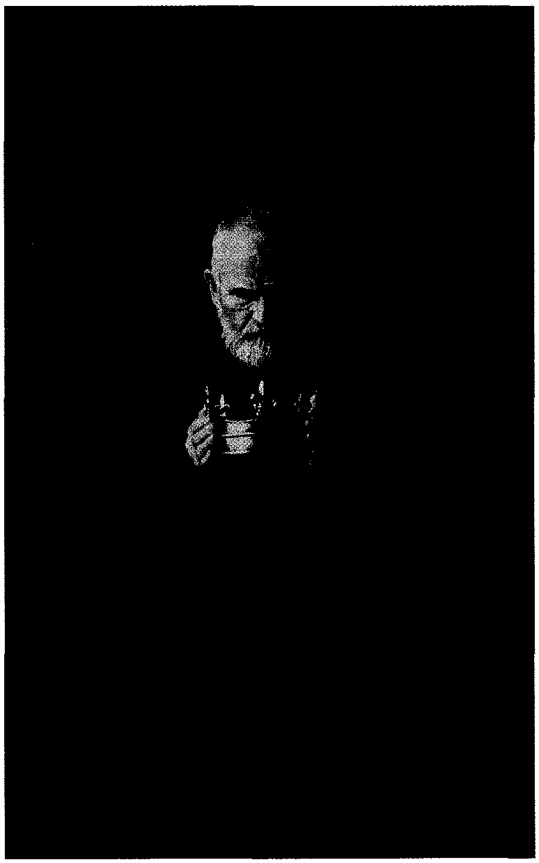
TELEVISION JOHN LEONARD

Lunatic and Lover

Ian Holm's smallishness doesn't limit his harrowing scaling of the Olympus of 'King Lear.' Ann-Margret resembles Pamela Harriman, even if Lifetime's movie doesn't.

WHILE EVERY INCH MAY BE A KING, IAN Holm is, nevertheless, rather short. Almost everybody else in the *Masterpiece Theatre* production of **King Lear** (Sunday, October 11; 9 to 11:30 P.M.; Channel 13) looks down on him—except, of course, for Victoria Hamilton's Cordelia, about whom there's a Winona Ryder sort of waifishness. How much should this matter? After Olivier and Scofield and even, on television, Orson Welles, is a Napoleonic Lear imaginable? We also spy in Sir Ian's eye a not exactly Lear-like gleam, some fitful glee left over from *Alien,* in which he was an android, or *The Sweet Hereafter,* in which he was a lawyer, as if the terrible storm might just as easily have suggested an occasion for tobogganing as for madness. In the daring event, on public television, he strips himself of "lendings" down to the altogether. I mean, Ian gets naked. It is a winning ploy. We are steadfast at his dreamy side thereafter, like the Earl of Kent (David Burke), to Dover and back in a white fog and a black howl.



All the rage: Ian Holm in the title role of a Royal National Theatre production of *King Lear,* on *Masterpiece Theatre.*

Kenneth Tynan, who spoke of the play as a citadel, a pyramid, a labyrinth, and an Alp, said of the part that it must embody not only grief and rage but fire and flood and earth and air: "And to play the last unearthly act Lear must land, as it were, by parachute on the top of Parnassus. Mountaineering, however dogged, will not take him there." But mountaineering is Holm's habit, a kind of minimalism that another Kenneth, the cheeky Branagh, has characterized as "Anything you can do I can do less of." And to greater effect, I say: When he arrives at the last act, with so much meat on the little wheeled wagon, he's earned every one of his five "nevers." Never mind that Edmund, played by Finbar Lynch as a Tim Roth serial killer, is unworthy of breathing the same blue air, nor that I like Barbara Flynn so much I'm sorry she got stuck as the murderous and suicidal Goneril. Holm looks up over our shoulder, where we may presume Cordelia's starry soul resides, instead of down, where her body has been dumped with the rest of them.

This is where I should tell you what director Richard Eyre has scissored out of the sacred text to adapt his 1997 Royal National Theatre production into a two-and-a-half-hour TV movie. But that's not the sort of attention I was paying. If there is more lyricism than Peter Brook was willing to put up with, *Lear* remains the most pessimistic of Shakespeare's plays, and maybe the most hopeless of all great tragedies. Not much purgative pity and terror here; nor justice; nor mercy. There are too many villains, too much piling on of grotesqueries, and an excess of animal references (133 of them, to 64 different creatures, by Lionel Trilling's count). After so many zigs and zags—"as a serpent moves," wrote Coleridge of Shakespeare, "which makes a fulcrum of its own body, and seems forever twisting and untwisting its own strength"—just when things seem at last to be working out, the roof falls down, the floor caves in, and Cordelia is hanged. It's almost gratuitous, like Beckett. If, famously, we are to the gods as flies to wanton boys and they kill us for their sport, well, isn't the wanton playwright playing God?

And yet, as always in Shakespeare, once launched, we are plunged headlong into slambang, the crashing-about and the deep drop, through lunacy and desolation, in gloriously symphonic language. Who then cares whether the old man should have divided his kingdom in the first place, or if Cordelia's refusing to sign a loyalty oath was somehow prissy, or if we really need the clumsy and redundant Gloucester subplot, or if Edgar makes any sense? The mind at the end of its tether bares its teeth at all attachments and tears itself. In the bare ruined choirs of this production—floorwalkers, gymnasts, and gangsters; medieval armor, World War I infantry helmets, Batman masks, turtlenecks, and Mao tunics; torchlight, shadows, and, as in Bergman's *Seventh Seal,* geometric chessboard space—suffering holds all of us accountable.

Photograph by Sven Arnstein, ©BBC Worldwide.

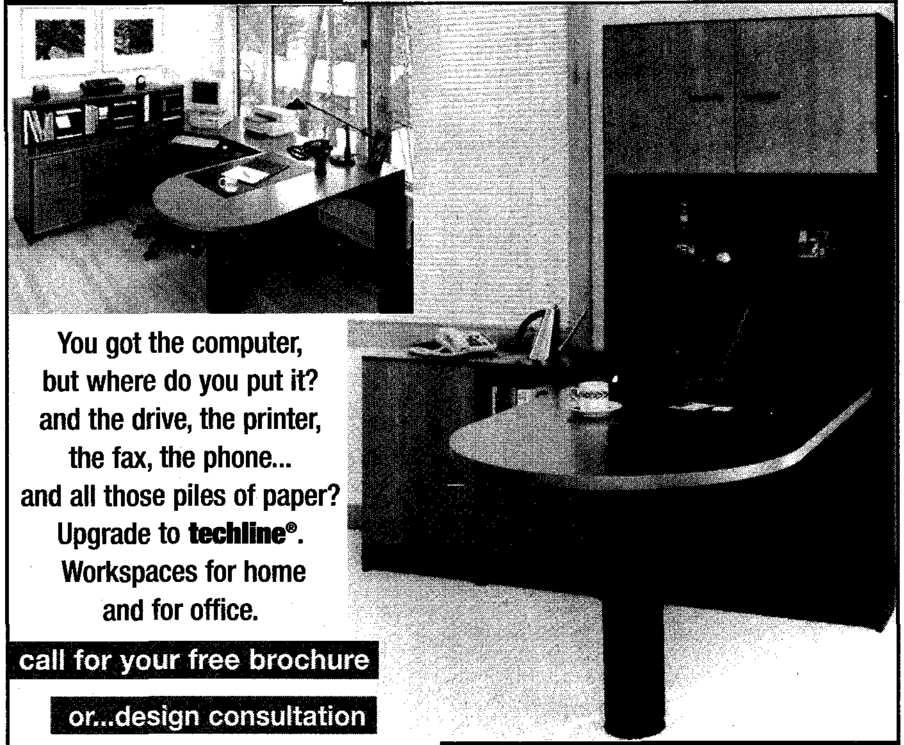
"Only the very greatest art," wrote Iris Murdoch somewhere, "invigorates without consoling."

Silent Witness: Divided Loyalties (FRIDAYS, October 9 and 16; 10 to 11 P.M.; A&E) is an especially satisfying return engagement for Amanda Burton, the Quincy of Cambridge, England, a forensic pathologist who will follow her dead bodies back in time to whoever might have killed them no matter how much and how often she offends her police superiors, her own dysfunctional family, or the men in her life who don't deserve her. This case involves the death-by-heroin overdose of a young mother who had been trying to kick her habit, the death by dehydration of her six-month-old baby in a nearby crib, the murders of several drug dealers who may have been involved, the motives of an undercover cop, and the behaviors of a corrupt doctor, an ambitious detective chief inspector, and an out-of-control shock therapist. Burton's Sam is as close as television gets to Helen Mirren's Jane Tennison: sexy brains.

Little Girl Fly Away (TUESDAY, OCTOBER 6; 9 to 11 P.M.; CBS) sounds so much like a TV movie we've all seen a hundred times before—inspired by a true story of a woman stalked, her husband bewildered, the cops suspicious, the shrink omniscient, the memory recovered, and the trauma therapized—that you will be understandably disinclined to watch. But you would be wrong. Mare Winningham stars as the recipient of telephone calls and hateful mail from a menacing "Poet"—and the presumed victim of an abduction and a stabbing. Bruce Davison is her longtime suburban husband: loyal, mystified, helpless, even ironic. CCH Pounder is the psychiatrist who realizes, perhaps too easily, that Winningham's adolescent experience of attack, involving chloroform, an electric iron, and branding, is not what's really bothering her this time. Anne Haney is the mother out of R. D. Laing, bitterly dismissive when not otherwise silent at her jigsaw puzzle in a retirement home. Clayton Rohner, James Pickens Jr., and Dann Florek are the unusually flexible and curious cops, desiring more to understand than to blame. Every one of these performances is better than it had to be. Winningham, regressing, is a marvel. And the flashbacks to which she regresses manage to terrify without prurience.

NO SOONER WILL WE BE DONE WATCHING Ann-Margret in **Life of the Party: The Pamela Harriman Story** (Monday, October 12; 9 to 11 P.M.; Lifetime) climb bed by bed and fortune by fortune out of England and into America, ultimately achieving from Bill Clinton an ambassadorship to France, than we will be asked to sit still for an-

work space working against you?



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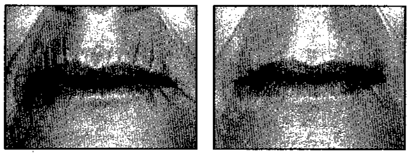

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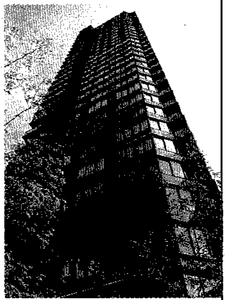

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other hour watching **Intimate Portrait: Pamela Harriman** (Monday, October 12; 11 P.M. to midnight; Lifetime), in which such worthies as Brooke Hayward (her stepdaughter), Sally Quinn (her onetime neighbor), Christopher Ogden and Sally Bedell Smith (her skeptical biographers), and Samuel Berger (a booster who obviously feels that her money-raising for the Democratic Party outweighed whatever risk she might have posed to the national security on which he advises our Oval Orifice) comment on the very same events we have just seen both docudramatized and factoid-snippeted.

Thus the Eurotrashy affairs with Aly Kahn, the prince; Edward R. Murrow, the broadcast journalist; Gianni Agnelli, the Italian heir to Fiat; and Eli de Rothschild, the French baron and financier. Thus the marriages to Randolph Churchill, dissolute son of Downing Street Winston; Leland Hayward, the Broadway producer (played in the TV movie by David Dukes); and Averell Harriman, the millionaire governor of New York (played in the TV movie by Mitchell Ryan). Thus, the erotic seizures of the London Blitz; the gossipy New York lunches with such bitch-witchy ladies as Betsey Whitney (Gail Strickland) and Babe Paley (Joan Severance); the Kay Graham Washington *Post* dinner parties; the estate mismanagement; the lawsuits; and, *after* she perished in the swimming pool at the Paris Ritz, the French Legion of Honor.

Ann-Margret looks like Pamela Harriman (at least from age 50 on) and dresses like her (the period detail in the movie is fine) and even sounds like her (although she never once said anything interesting, and the closest she ever got to the vicinity of an idea was the sort of Political Action Committee that's done almost as much as big business to pollute our elections). The movie is otherwise execrable—badly written, stiffly acted, and altogether lacking in the sleazy style that could have made it at least a vulgar pleasure. In the documentary, Brooke Hayward's a lot nicer to Pamela than she was in her wonderful memoir *Haywire,* whereas Sally Quinn needs reminding that it's not a crime to marry up. But most of all, cable television's Lifetime—"Television for Women"—needs to rethink its persondate. Is it really commending to its audience a fortune-hunting courtesan with all the redeeming social merit of a Porfirio Rubirosa? Next month, why not a mini-series on the Empress Theodora, who is said by Procopius to have spread herself naked in a crowded theater, covered her private parts with barley, and invited geese to pick off the grains with their beaks? ■

John Leonard's 1997–98 reviews are available at **newyorkmag.com.**

PETER KAMINSKY

Indian Summer

New York's nouvelle-Indian explosion continues apace with Surya, where home cooking gets a distinctly downtown lift; also, the Village goes Brazilian at Casa.

Spiced to go: The food of Chettinad, in southern India, is represented on the menu at Surya.

I DUG INTO MY PLATE OF SCALLOPS. I SWIRLED them around in their aromatic chili-rich sauce. The recipe, from southern India, was the taste double of a mole colorado from a village outside Oaxaca in Mexico's southern highlands. According to the poet Octavio Paz (who once served as Mexico's ambassador to India), chilies came to India via Spanish and Portuguese missionaries, who may, he suspects, have brought back the flavorful mola curries of India.

Whatever its origins, the food at **Surya** (302 Bleecker Street; 807-7770) is full of spice and heat, and though it evokes many cuisines, it is still very much a modern rendering of the little-known (at least, to New York diners) cuisine of Chettinad in South India—in particular, the city of Kara Kudi, where owner Raja Sethu was raised. Working with former Fila creative director Keith Adams, Sethu has brought forth a soothing and stylishly modern space. Florence Knoll couches from the twenties give a Raj-Deco informality to a drinks nook at the entrance. Bar stools of sand-blasted oak and banquettes in blues and greens contribute to the serene atmosphere, while a large handwoven lampshade lends a hint of Mahatma-ish homespun. East never met West in such elegant laid-backness.

The food is a combination of Sethu's own recipes with ideas from executive chef Sriram Aylur and chef consultant Raji Jallepalli (of the highly regarded Raji restaurant in Memphis, Tennessee). The offspring of this ménage à trois is a menu that is both down-home (if your home happens to be the Indian subcontinent) and très downtown.

Among the appetizers, the kaikari vegetable rolls scented with black salt and cumin are the Tamil version of the egg roll: The spices vie with the chewy ingredients for star billing. Subtly flavored crab cakes are served with a not-to-be-ignored cilantro-and-green-chili sauce, the house's version of a fiery Tabasco. And the soft-shell crabs—or scallops, depending on the season—are served in a molelike sauce with good chili heat and scented with coriander and a hint of fresh curry leaves.

Among the entrées, the dosai is a large crêpe wrapped into a cone shape; lift the crêpe and there is a piece of sea bass done to flaky perfection with a swirl of light chutney. The meen kolambu is a fillet of grouper with a tangy sweet-and-spicy sauce that is powerfully bold. A grilled halibut with ginger and coconut cream is more gentle: a touch of welcome smoothness amid all the spiced and chilied pyrotechnics. The rack of lamb in Chettinad spices (cumin, curry leaves, coriander, and chili) is a near-perfect marriage of French technique and Indian ingredients—a goal that Chef Aylur strives for in all his food. He almost always succeeds, although the intriguing steamed and flaked shark tossed with pepper, ginger, and curry leaves turned out a bit meat-loafy (or should that be fish-sticky?).

If you are a vegetarian, you can still eat marvelously here. I particularly liked the creamy eggplant and potatoes, and, *mirabile dictu,* the vendakai mandi (a concasse of tomato) had ungummy okra! The sprouted lentils and spinach cooked with cumin and mustard seeds were crunchy yet smooth, and the steam rising from the spinach carried a seductively bracing mustard perfume.

A few words about desserts. Try them all. The shrikhand, a Sethu-family favorite, are light and doughy balls accented with pistachios, cardamom, and saffron. The vermicelli payasam with nuts and raisins is soft, smooth, and sweet; it's a kind of half-pasta, half-pudding dish that is a must-eat for kids—sure to please even the most pampered Brahmin brat.

Dinner only, Monday through Thursday 6:30 to 11 P.M., Friday and Saturday 6:30 to 11:30 P.M. Appetizers, about $9; entrées, about $17. All major credit cards.

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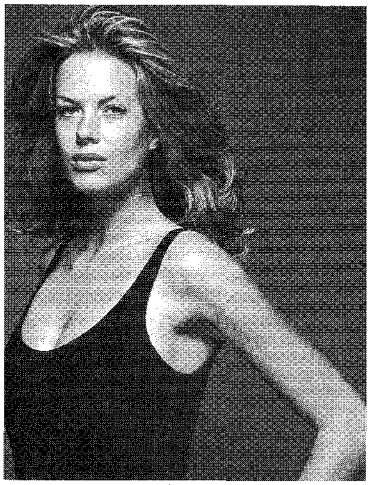

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"I WANTED TO SHOW A BRAZIL THAT IS DIFferent from Carmen Miranda and parrots and bananas, " says Jupira Lee, the proprietor of **Casa** (72 Bedford Street; 366-9410). With stark white wood walls and primitivist art from the ancient fishing village of Parati, Lee's restaurant calls up images of shaded dining porches on old Brazilian coffee plantations. A Korean-Brazilian, Lee worked at Capsouto Freres and the Markham before creating this West Village labor of love. (Interestingly, hers is the second restaurant with a Korean-Brazilian owner that I have reviewed, the other being Green Field in Queens.) To run the kitchen, she persuaded Guiomar dos Santos to leave Brazil and re-create in New York the specialties of Minas Gerais, São Paolo, and Rio de Janeiro.

One of those specialities is called frango à passarinho. When Brazilians go to the beach, they love to eat these garlic-laden chicken nuggets, but don't let the end of beach season deter you. Have them at Casa, and, if you bring your mother, as I did, and she loves garlic as much as mine, I suggest getting two orders. Another worthy appetizer is the cuscuz paulista, a slave recipe that uses manioc flour and flaky ground corn for an American interpretation of North African couscous. Enlivened with sardines, olives, tomatoes, and hearts of palm, it is a light but substantial starter.

Among the bigger portions, the frango com quiabo is a heady okra-based stew—a one-pot meal in itself—that again draws from African culinary tradition. The picanha grelhada is a garlic-showered cut of beef, typical of Brazil, whose very tasty fat is nicely cut by a piquant vinaigrette. The moqueca, or panfried pollack with coconut milk, cilantro, and palm oil, has an almost Thai fragrance to it, as does the other fresh fish, peixe grelhado, a red snapper in shrimp broth. And no Brazilian restaurant can get away with not serving feijoada, the mélange of black beans, stewed pork, orange slices, rice, farofa (seasoned toasted manioc root), and whatever else an inventive chef wants to stick on the plate. This was the first Brazilian dish I ever had, and I have never been disappointed.

The desserts include a marvelous passion-fruit mousse and a rustic coconut pudding with plums and caramel sauce. They're both keepers, along with a plate of homemade chocolates where, again, I found myself competing with Mom.

Dinner only, Tuesday through Sunday 6 to midnight. Appetizers, about $6.95; entrées, about $17.95. Full bar. All major credit cards. ■

Peter Kaminsky's 1997–98 reviews are available at **newyorkmag.com.**

Cue

A Weekly Guide to Entertainment and the Arts in New York

Phair Lady

Hitherto performance-shy Liz Phair plugs in at Roseland (page 124)

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movies

The Celebration . . . Detroit 9000 . . . Love Is the Devil

New Films

A Night at the Roxbury—Based on the skit featuring the two nightclub losers who hit on women with spectacularly unsuccessful results (About 2 hrs.; R) *19th Street East; State; First & 62nd St. Cinema; 84th Street; Olympia Theatre; Bay Plaza; Whitestone; Kings Plaza; Linden Boulevard Multiplex; Ridgewood; The Movies at Sheepshead Bay; Astoria; Cinemart; Crossbay II; Fresh Meadows; Movieworld; The Movies at Bayside; The Movies at Staten Island.*

Antz—See Denby, page 82. (1 hr. 23 mins.; PG) *State; Gemini; Orpheum 7; Nova; Bay Plaza; Whitestone; Alpine; Canarsie; Cobble Hill; Kent Triplex; Kings Plaza; Linden Boulevard Multiplex; Pavilion Theatre; Ridgewood; The Movies at Sheepshead Bay; Astoria; Centre Sunnyside; Cinemart; Crossbay II; Fresh Meadows; Main Street Cinemas; Movieworld; Plaza; Hylan Plaza; The Movies at Staten Island.*

Bad Manners—David Strathairn and Bonnie Bedelia are married college professors whose lives unravel when they are visited by her ex-boyfriend. With Saul Rubinek, Caroleen Feeney, and Julie Harris. Directed by Jonathan Kaufer. (1 hr. 28 mins.; R) *Opens October 9.*

Blade—Wesley Snipes is an immortal warrior who must fight a nation of vampires to save the world. Also starring Stephen Dorff, Traci Lords, and Kris Kristofferson. Directed by Stephen Norrington. (1 hr. 50 mins.; R) *Village Theatre VII; Chelsea; Criterion Center; Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Kings Plaza; Linden Boulevard Multiplex.*

The Brandon Teena Story—The documentary of the Nebraska girl who posed as a man and who was ultimately raped and murdered—along with two others—by two homophobic locals. By Susan Muska and Greta Olafsdottir. (1 hr. 30 mins.; NR) *Film Forum.*

Buffalo '66—Watching this film is a little bit like landing in the hands of a ratty hustler who lives in a bus station ("Hey, can I talk to you for a second? Just for a second . . ."). Which is not to say that Vincent Gallo doesn't have talent and a scraggly kind of wit. *Buffalo '66* has an authentic rotgut flavor, but here's the question for the future: Will Gallo learn to criticize his own ideas or continue to pride himself on screwing up? (Denby; 7/20/98) (About 2 hrs.; R) *Village East.*

The Celebration—A family reunites for its patriarch's 60th-birthday party and certain horrible secrets spill out over dinner. Directed by Thomas Vinterberg. (1 hr. 40 mins.; R) *Opens October 9.*

Clay Pigeons—A gas-station attendant gets caught up in a number of murders through no fault of his own. Starring Joaquin Phoenix, Vince Vaughn, Georgina Cates, and Janeane Garofalo. Written and directed by David Dobkin. (1 hr. 44 mins.; R) *Village Theatre VII; Chelsea; State; New York Twin; Lincoln Square.*

Dance With Me—Vanessa L. Williams is a hardened salsa-dance instructor (and former champion) whose new student teaches her how to love and live again. With Chayanne and Kris Kristofferson (as the dance-studio owner). Directed by Randa Haines. (2 hrs. 6 mins.; PG) *Concourse Plaza.*

Detroit 9000—The 1973 blaxploitation classic about two cops trying to track down a band of jewelry thieves. Starring Hari Rhodes and Alex Rocco. Directed by Arthur Marks. (1 hr. 46 mins.; R) *Opens October 9.*

The Eel—After serving time for murdering his wife in a crime of passion, a parolee hesitantly starts a new life as a small-town barber and learns to open up to another woman. Starring Koji Yakusho and Misa Shimizu. Written and directed by Shohei Imamura. Winner of the 1997 Palme d'Or. In Japanese with subtitles. (1 hr. 57 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Ever After—Drew Barrymore stars as the plucky cinder girl in this girl-power version of the classic fairy tale *Cinderella*. Also starring Anjelica Huston. (2 hrs. 1 min.; PG-13) *North Shore Towers.*

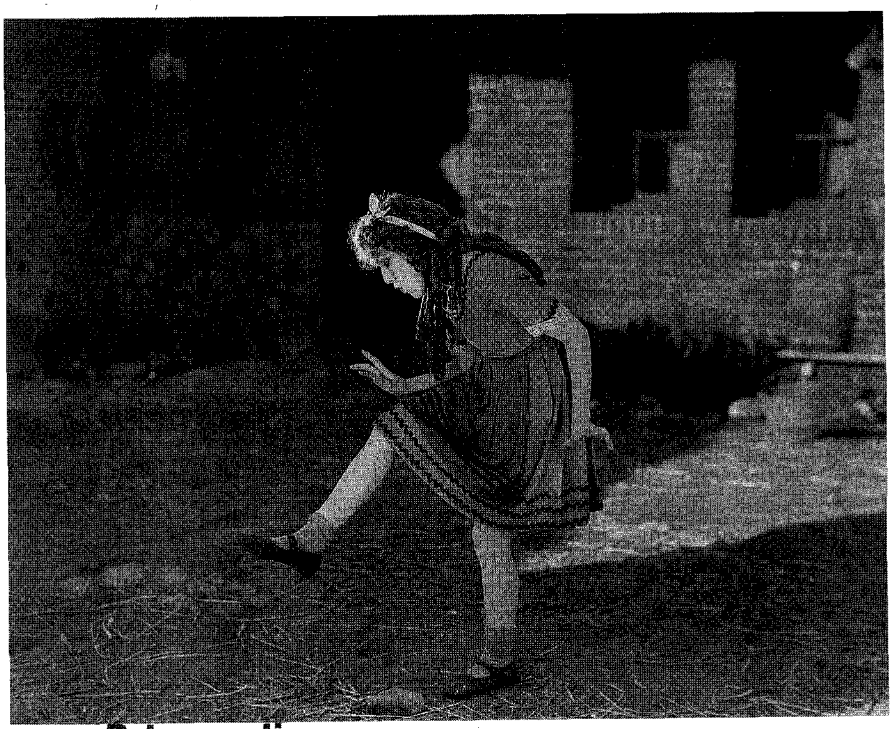
Everest: The Movie—The first-ever IMAX footage from Everest documents the 1996 summit climb of an international expedition. Directed by David Breashears and Ed Viesturs. (45 mins.; NR) *Lincoln Square.*

The Governess—Minnie Driver is a Jewish woman who poses as a Christian to get a governess job. With Tom Wilkinson, Harriet Walter, Florence Hoath, Bruce Myers, and Jonathan Rhys Meyers. Written and directed by Sandra Goldbacher. (1 hr. 54 mins.; R) *Art Greenwich Twin; Paris Theatre; First & 62nd St. Cinema.*

Hit Me—A bellhop in a shabby hotel conspires with his best friend to rip off the local crime boss's high-rolling poker game. Starring Elias Koteas, Jay Leggett, William H. Macy, and Kevin J. O'Connor. Adapted from Jim Thompson's *A Swell-Looking Babe*. (2 hrs. 3 mins.; R) *Quad Cinema.*

How Stella Got Her Groove Back—Angela Bassett is a successful stockbroker and single mother whose life turns upside down when she visits Jamaica and falls for a handsome 20-year-old man. Also starring Whoopi Goldberg, Taye Diggs, and Regina King. Based on the novel by Terry McMillan. (About 2 hrs.; R) *Bay Plaza; Kings Plaza; Linden Boulevard Multiplex.*

The Impostors—Two Depression-era actors in search of the perfect roles offend a leading stage actor and end up hiding on a ship of fools. Starring Stanley Tucci, Oliver Platt, Alfred Molina, Teagle Bougere, Steve Buscemi, Billy Connolly, Hope Davis, Isabella Rossellini, Campbell Scott, Tony



Photograph courtesy of Joseph Yranski Collection.

Retrospective

Something About . . .

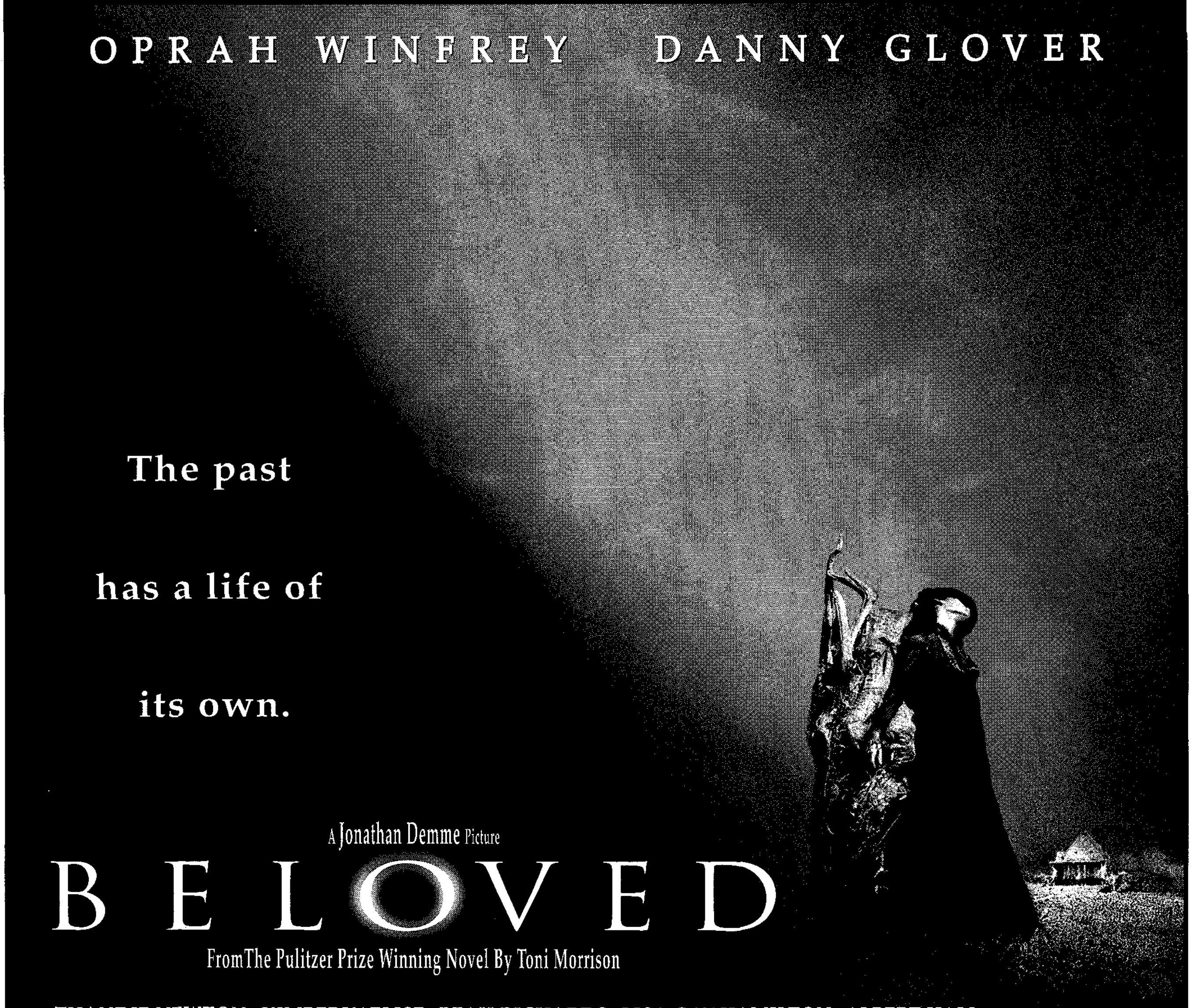
America's Sweetheart, Mary Pickford, became so-named by playing childlike characters until the age of 35, when she finally traded her signature curls for a very adult geometrical 'do. But Pickford was always very much a businesswoman—hopping from one studio to another to keep her salary growing and eventually producing and securing the rights to all of her films. Several of those from her pre-haircut days, including 'Through the Back Door' (above), will be shown in "A Gift From Mary Pickford" at Donnell Media Center, from October 7 through November 25. See "Museums, Societies, Etc." for more info.

'CUE' Cover Photograph by Frank Ockenfels 3/Outline.

Touchstone Pictures AND New York MAGAZINE

INVITE YOU AND A GUEST TO A SPECIAL PREVIEW SCREENING AT A MANHATTAN THEATRE ON OCTOBER 15th

OPRAH WINFREY DANNY GLOVER



A Jonathan Demme Picture

BELOVED

From The Pulitzer Prize Winning Novel By Toni Morrison

THANDIE NEWTON KIMBERLY ELISE BEAH RICHARDS LISA GAY HAMILTON ALBERT HALL

Touchstone Pictures Presents A Harpo Films/Clinica Estetico Production A Jonathan Demme Picture Oprah Winfrey Danny Glover "Beloved" Thandie Newton Kimberly Elise Beah Richards Lisa Gay Hamilton Albert Hall Music Composed By Rachel Portman Costume Designer Colleen Atwood Edited By Carol Littleton, A.C.E. Andy Keir Production Designer Kristi Zea Director Of Photography Tak Fujimoto, A.S.C. Executive Producer Ron Bozman Based On The Novel By Toni Morrison Screenplay By Akosua Busia AND Richard LaGravenese AND Adam Brooks Produced By Edward Saxon Jonathan Demme Gary Goetzman Oprah Winfrey Kate Forte

HARPO INC. clinica estetico R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN SOUNDTRACK AVAILABLE ON epic Directed By Jonathan Demme www.belovedthemovie.com SDDS Sony Dynamic Digital Sound DOLBY DIGITAL DIGITAL dts SOUND Touchstone Pictures

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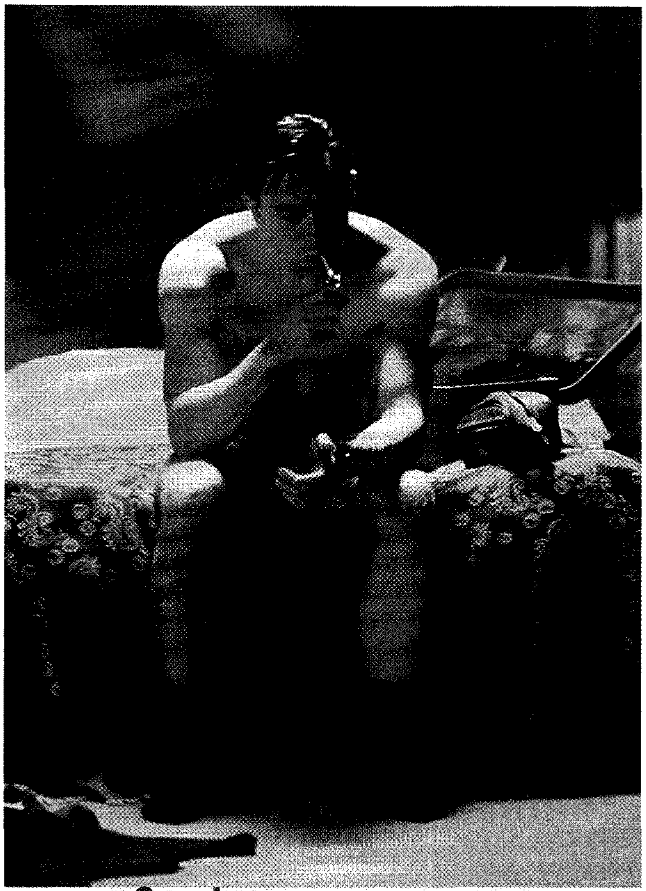
The first 180 readers to call 1-888-696-2498 on Wednesday, October 7th, beginning at noon, will receive a complimentary screening pass for two.

No passes will be distributed through the New York Magazine switchboard.
No purchase necessary. While supplies last. Seating is on a first-come, first-served basis.

"BELOVED" IS COMING TO THEATRES EVERYWHERE ON FRIDAY, OCTOBER 16th



Opening

Cruel Master

In *Love Is the Devil,* Derek Jacobi shows us that Britain's late, great painter Francis Bacon was what we would now call a "pain-full" person. Bacon drank too much with his acid-tongued London hipster friends (offering vitriolic toasts like *"Champagne for my true friends. Real pain for my sham friends"*) and ultimately destroyed his boyfriend and model George Dyer (played by Daniel Craig, above) with his mean-spiritedness and psychosexual torture. The portrait of this artist starts Wednesday, October 7, at Film Forum.

Shalhoub, and Lili Taylor. Written and directed by Tucci. (1 hr. 42 mins.; R) *Angelika Film Center; 19th Street East; Cinema I, II, Third Ave.*

The Inheritors—An Austrian town is outraged when a farmer upsets the social order by bequeathing his estate to the seven peasants that farmed it. Directed by Stefan Ruzowitzky. (1 hr. 30 mins.; R) *Opens October 9.*

La Separation—A French marriage falls apart. Starring Isabelle Huppert and Daniel Auteuil. (1 hr. 25 mins.; NR) *Quad Cinema.*

Like It Is—A young northerner moves to London's Soho and falls in love with an ambitious record executive. Roger Daltrey, Ian Rose, and Steve Bell. Directed by Paul Oremland. (1 hr. 30 mins.; NR) *Quad Cinema.*

Lolita—See Denby, page 82. (2 hrs. 17 mins.; R) *Angelika Film Center; Cinema I, II, Third Ave.; Lincoln Plaza Cinemas.*

Love Is the Devil—Derek Jacobi is painter Francis Bacon in this dramatic account of Bacon's obsession with his work and his boyfriend George Dyer (played by Daniel Craig). Written and directed by John Maybury. (1 hr. 31 mins.; NR) *Film Forum.*

Madeline—The film version of the much-loved children's story. Starring Frances McDormand and Hatty Jones. (1 hr. 28 mins.; PG) *Main Street Cinemas.*

★**A Merry War**—Richard E. Grant plays Gordon Comstock, a thirtyish failed poet who rails against the moneyed classes and ascribes all his failings to poverty. The period is Depression-era London, and Gordon, of course, has a point: It is easier to become a man of letters if you have money. But it is also easier if you have talent, and Gordon has neither. He is unspeakably lucky to have a girlfriend (Helena Bonham Carter) who, despite everything, loves him deeply. The movie's modest affirmation at the end, when a homely aspidistra plant becomes a symbol of life and continuity—the connection, for Gordon, with the vital existence that has eluded him—is surprisingly touching. A very small movie, but it gets everything right. (Denby; 8/31/98) (1 hr. 41 mins.; NR) *Lincoln Plaza Cinemas.*

The Mighty—Two young outcasts befriend each other and weather adolescence together. With Sharon Stone, Kieran Culkin, Elden Henson, Gillian Anderson, Gena Rowlands, Harry Dean Stanton, and Meat Loaf. Directed by Peter Chelsom. (1 hr. 47 mins.; PG-13) *Opens October 9.*

Monument Ave.—An ongoing rivalry among Irish hoodlums in Boston's Charlestown neighborhood threatens the code of silence that has held everything in place for years. Starring Denis Leary, Billy Crudup, Noah Emmerich, Ian Hart, Famke Janssen, Colm Meaney, Martin Sheen, and Jeanne Tripplehorn. Directed by Ted Demme. (R) *Angelika Film Center.*

Next Stop, Wonderland—Hope Davis is a nurse who thinks she's finished with love until she meets an aspiring marine biologist from across town. With Alan Gelfant. Directed by Brad Anderson. (1 hr. 34 mins.; R) *Village East; Cinema I, II, Third Ave.; 62nd and Broadway; Lincoln Square.*

One Tough Cop—Stephen Baldwin and Chris Penn are NYPD partners investigating the rape of an East Harlem nun. Inspired by the autobiography of Bo Deitl. With Michael McGlone and Gina Gershon. Directed by Bruno Barreto. (1 hr. 45 mins.; R) *Opens October 9.*

One True Thing—Ellen (Renée Zellweger) is a *New York* Magazine reporter who goes home for a visit and is greeted by her mother (Meryl Streep) in ribboned pigtails. Mom is a homemaker and Ellen has always rejected her way of life, admiring instead her father (William Hurt), an allegedly great college teacher. When the father insists that Ellen bag her career and look after her mother, who is seriously ill with cancer, Ellen comes to realize that she has misjudged them both. I have admired the work of director Carl Franklin in the past, but this movie is like an O'Neill family drama without the juice. The material is too pat, too obvious, too firmly reined in by intelligent but enfeebling cliché. (Denby; 9/28/98) (2 hrs.; R) *Waverly; 19th Street East; 34th Street Showplace; State; 86th Street; Beekman; Lincoln Square; Alpine; Cobble Hill; Kingsway; Pavilion Theatre; The Movies at Sheepshead Bay; Crossbay II; Forest Hills; Fresh Meadows; Main Street Cinemas; Movieworld; The Movies at Bayside; Hylan Plaza; The Movies at Staten Island.*

★**The Opposite of Sex**—This film breathes the air of freedom from its opening moments, in which we are warned by the film's narrator, a 16-year-old bitch named Dedee (Christina Ricci), that "if you think I'm just plucky and scrappy, and all I need is love, you're in over your head." Dedee moves in with Bill (Martin Donovan), her gay half-brother, and immediately seduces Bill's live-in lover, the handsome Matt (Ivan Sergei). Soon the two of them, with Bill's money in their pockets, escape from his house in Indiana. They are pursued—not just by Bill but also by a fellow teacher, a woman named Lucia. As played by Lisa Kudrow, Lucia turns into a major comic creation. Lucia and Bill are the decent and high-minded ones; they represent "the opposite of sex"—the opposite of promiscuous Dedee, who has no standards at all. Dedee, though, has a certain truth. Some of her outrageous demand on life passes into the virtuous people. They want happiness, too. And happiness doesn't lie in the opposite of sex. (Denby; 6/22/98) (1 hr. 40 mins.; R) *Art Greenwich Twin.*

The Parent Trap—The remake of the 1961 Disney classic. Starring Dennis Quaid, Natasha Richardson, and Lindsay Lohan. (2 hrs. 8 mins.; PG) *Concourse Plaza.*

Pecker—A Baltimore boy who takes snapshots with a thrift-store camera suddenly becomes the celebrity of New York's art world. Starring Edward Furlong, Christina Ricci, Martha Plimpton, Brendan Sexton III, Lili Taylor, and Mary Kay Place. Written and directed by John Waters. (1 hr. 27 mins.; R) *Angelika Film Center; 19th Street East; Chelsea; First & 62nd St. Cinema; Regency.*

Permanent Midnight—A successful television writer loses everything to heroin. With Ben Stiller, Elizabeth Hurley, Janeane Garofalo, and Maria Bello. (1 hr. 25 mins.; R) *Angelika Film Center; Eastside Playhouse; Lincoln Square; Cobble Hill.*

π—A mathematician tries to decode the numerical pattern in the stock market. Starring Sean Gullette. Directed and written by Darren Aronofsky. (1 hr. 45 mins.; PG-13) *Angelika Film Center.*

Return to Paradise—Anne Heche injects some life into this rather square moral melodrama. In a lushly photographed prelude, three American college grads, Sheriff (Vince Vaughn), Tony (David Conrad), and Lewis (Joaquin Phoenix), vacationing in Malaysia, live on a beach near Penang and smoke a lot of hash. Two of the young men go home, leaving behind Lewis. The movie then skips ahead to New York, two years later, where Heche shows up as Beth, a lawyer working for Lewis. It seems that he was busted for possession of drugs just after Sheriff and Tony left, and will hang in eight days unless they go back to Penang and agree to serve three years in prison each. The trouble with the story is that it's too obvious morally, and too linear as a piece of dramatic construction and the only thing that saves the movie from boredom is the sexual tension between Heche and Vaughn. (Denby; 8/31/98) (1 hr. 49 mins.; R) *59th Street East.*

Ronin—John Frankenheimer's comeback film is devoted to the panache of tough-looking men who chase one another in fast cars and then retire to cafés, where they sit around smoking. That's really all the movie is about: action flourishes and stoical gestures. Many of us enjoy this sort of thing and *Ronin* is fun for a while. From America, there's Robert De Niro; from France, Jean Reno. Stellan Skarsgård represents the Eastern-bloc countries, and there's a willful Irish girl, Natascha McElhone. Mystification is all. Frankenheimer can be congratulated, I suppose, for not using computer-generated special effects, but his professionalism has a weary, cynical, and retro feel to it. (Denby; 10/5/98) (1 hr. 58 mins.; R) *Village Theatre VII; 34th Street Showplace; Chelsea; Coronet; Criterion Center; Orpheum 7; 84th Street; Metro Cinema; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Alpine; Kingsway; Linden Boulevard Multiplex; Marboro; Pavilion Theatre; The Movies at Sheepshead Bay; Astoria; Centre Sunnyside; Continental; Crossbay II; Fresh Meadows; Main Street Cinemas; Movieworld; Hylan Plaza; The Movies at Staten Island.*

★**Rounders**—Mike McDermott (Matt Damon) and Worm (Edward Norton) are working-class boys who have been conning poker players since about eighth grade. At the beginning, Mike, a law student without parental support, leaves the bed of his girlfriend, Jo (Gretchen Mol), gathers his cash, and

Photograph courtesy of Strand Releasing.

makes his way to a gambling club run by a Russian Mafia thug known as Teddy KGB (John Malkovich). Mike loses his entire stash in a single hand of poker. Nine months later, he is reunited with Worm, and in the next few weeks, they win and lose games all over bridge-and-tunnel land. The center of the movie is the rapturous dialogues between the two men and Mike's growing disgust with Worm, who turns him back into a rounder—a gambler—but who isn't disciplined enough to be a winner. Mike receives his most severe rebuke not from Jo but from a supercautious gambler who plays to feed his children (John Turturro). Turturro's opposite in every way is John Malkovich, who turns the vile KGB into the thickest, richest slice of glazed ham in recent years. *Rounders* is completely enjoyable, and, at its climactic moments, thrilling. (Denby; 9/21/98) (About 2 hrs.; R) *Village East; 19th Street East; Murray Hill Cinemas; Embassy 1; First & 62nd St. Cinema; Orpheum 7; Lincoln Square; The Movies at Sheepshead Bay; Cinema City; Continental; Hylan Plaza.*

★**Rush Hour**—A well-produced confection designed for quick payoff in the big cities, but it's pretty consistently funny. Jackie Chan is a cop from Hong Kong, Chris Tucker a popinjay on the LAPD. The best bit: Chan fighting off assailants while catching a huge, priceless Ming vase that keeps tipping over. (Denby; 10/5/98) (1 hr. 37 mins.; PG-13) *Village East; Chelsea West; Murray Hill Cinemas; Astor Plaza; Sutton; Orpheum 7; 84th Street; Metro Cinema; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Cobble Hill; Kent Triplex; Kings Plaza; Linden Boulevard Multiplex; Marboro; Pavilion Theatre; Ridgewood; The Movies at Sheepshead Bay; Astoria; Centre Sunnyside; Cinema City; Cinemart; Crossbay; Jackson Triplex; Main Street Cinemas; Movieworld; Plaza; The Movies at Bayside; Hylan Plaza; The Movies at Staten Island.*

★**Saving Private Ryan**—At the beginning, a group of American soldiers land on Omaha Beach, on D day. Led by Captain John Miller (Tom Hanks), they jump over the side and get hit under the water. Many who make it out of the boats die in the first few yards of sand. In this one scene, and in another battle at the end, Steven Spielberg knocks into oblivion every World War II movie ever made. This is a marvelous film, though it needs to be said that the material between the two battle scenes isn't on their transcendent level. It begins as an epic, changes into an anecdote, and works toward a kind of moral fable. (Denby; 7/27/98) (2 hrs. 48 mins.; R) *Village Theatre VII; Guild 50th Street; New York Twin; Lincoln Square; Alpine.*

Shadrach—A man looks back to his boyhood in 1935 Virginia and the 99-year-old ex-slave who taught him about matters of life and death. Starring Harvey Keitel, Andie MacDowell, John Franklin Sawyer, and Scott Terra. Based on the short story by William Styron. (1 hr. 26 mins.; PG-13) *Lincoln Square.*

Simon Birch—A very small boy teaches everyone in town some very big lessons. Starring Ian Michael Smith, Jan Hooks, David Strathairn, Joseph Mazzello, and Ashley Judd. "Suggested" by John Irving's *A Prayer for Owen Meany*. Written and directed by Mark Steven Johnson. (About 2 hrs.; PG) *Village East; Chelsea; Crown Gotham; Lincoln Square; Marboro; Pavilion Theatre; The Movies at Staten Island.*

Skin and Bone—Three young Hollywood men delude themselves that their hustling is really a series of acting performances. Starring b. Wyatt, Alan Boyce, and Garret Scullin. Written and directed by Everett Lewis. (1 hr. 54 mins.; NR) *Quad Cinema.*

Slam—A young man discovers the inspiration of spoken-word poetry. With Saul Williams and Sandra Sohn. Directed by Mark Levin. (1 hr. 40 mins.; R) *Opens October 9.*

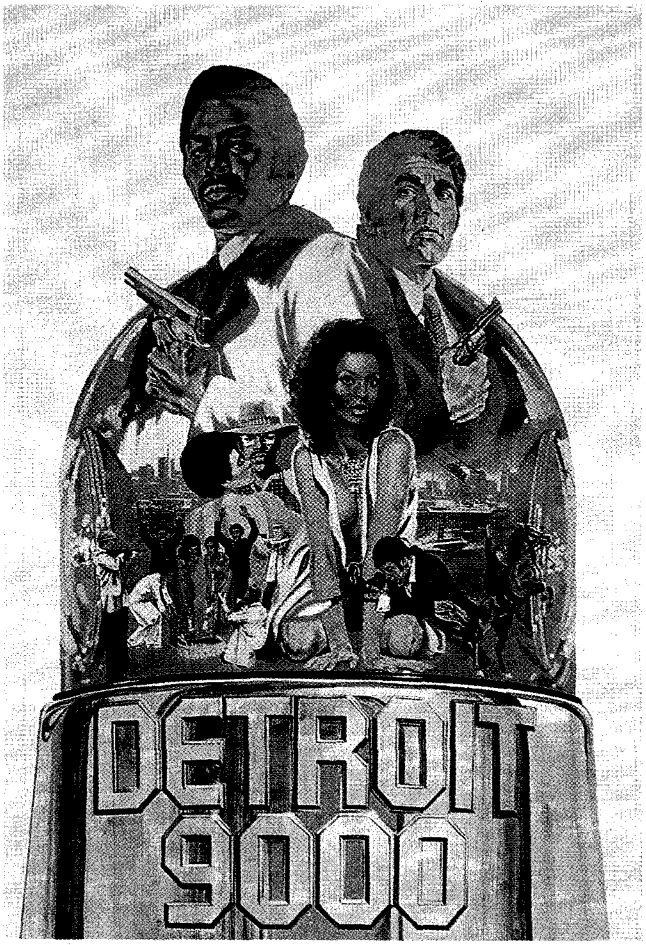
The Slums of Beverly Hills—A young girl grows up poor in a family of men in Beverly Hills. Starring Natasha Lyonne, Alan Arkin, Marisa Tomei, Carl Reiner, Kevin Corrigan, Rita Moreno, and Jessica Walter. Written and directed by Tamara Jenkins. (1 hr. 31 mins.; R) *Angelika Film Center; Chelsea.*

A Soldier's Daughter Never Cries—I would pan this if only there were something on the screen to pan. The daughter in question, Channe (Leelee Sobieski), grows up in Paris in the sixties, the offspring of a James Jones–like expatriate writer. Channe endures no more than the routine trials of a teenager's life and is well loved by her handsome, all-wise dad (Kris Kristofferson), her smothering, bohemian mom (Barbara Hershey), her adopted brother (Jesse Bradford), her hothouse-flower gay teen friend (Anthony Roth Costanzo), and even the family maid. They all love Channe, as indeed they should, but this is a wan, shapeless, and amazingly conventional piece of work. (Denby; 10/5/98) (2 hrs.; R) *Paris; Cinemart.*

Strangeland—A schizophrenic madman named Captain Howdy lures victims through the Internet and forces them to submit to tribal rituals against their will. Written by Dee Snider (of Twisted Sister fame). Staring Kevin Gage and Elizabeth Peña. Directed by John Pieplow. (1 hr. 28 mins.; R) *Criterion Center; Sutton; New Coliseum; Nova; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; Cinema City; Crossbay II; The Movies at Staten Island.*

Revival
Motown Classic

Hari Rhodes and Alex Rocco (below) are policemen in a racially divided Motor City, trying to figure out who's trying to scare Michigan's first black candidate for governor out of the running in 'Detroit 9000,' vintage blaxploitation from 1973. Opens October 9.



Photograph courtesy of Rolling Thunder.

There's Something About Mary—The trouble with the Farrelly brothers is that in order to get a laugh, they dump on everybody and everything. It is the value of shock, of breaking taboos, of liberating secret fears. If you don't laugh at a man on crutches, or at a psychopathic hitchhiker, or at an old woman's withered breasts, then you stand accused of a craven obeisance to political correctness. The insensitivity gets one down after a while. (Denby; 8/3/98) (1 hr. 59 mins.; R) *Village East; 34th Street Showplace; Chelsea; Criterion Center; First & 62nd St. Cinema; Orpheum 7; UA East; Lincoln Square; Alpine; Kingsway; The Movies at Sheepshead Bay; Astoria; Continental; Crossbay; Fresh Meadows; The Movies at Staten Island.*

The Thief—A war widow and her little boy begin a relationship with a strange man, with profound consequences. Starring Vladimir Mashkov, Ekaterina Rednikova, and Misha Philipchuk. Directed by Pavel Chukhrai. (1 hr. 30 mins.; R) *Lincoln Plaza Cinemas.*

★**Touch of Evil**—Orson Welles's great 1958 thriller, which stars Welles, Charlton Heston, Janet Leigh, and Joseph Calleia, is one of the most intellectually and emotionally demanding movies ever made in Hollywood. *Touch of Evil* is tough to sit through; it's a jammed, discordant, discomforting experience—a nightmare, in fact, but a nightmare that leaves in the wake of its many complications a moral significance of disturbing perversity and brilliance. Take a deep breath and enjoy it. (Denby; 9/21/98) (1 hr. 48 mins.; NR) *Film Forum.*

★**Unmade Beds**—This is a maliciously funny satire of the New York singles scene—a joke about self-delusion and unhappiness—and it hurts. The talented British writer-director Nicholas Barker has created one of the more original movies of the year. First, the subjects told him about their dating experiences in that period; Barker then mixed their actual words with inventions of his own, and they act themselves (with great skill). (Denby; 8/24/98) (1 hr. 33 mins.; NR) *The Screening Room.*

Urban Legend—A college campus is terrorized by a series of urban-legend-inspired killings. Starring Jared Leto, Alicia Witt, and Rebecca Gayheart. Directed by Jamie Blanks. (1 hr. 40 mins.; R) *Village Theatre VII; Chelsea; Criterion Center; 86th Street; Gemini; 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Kings Plaza; Linden Boulevard Multiplex; Marboro; Pavilion Theatre; Ridgewood; The Movies at Sheepshead Bay; Astoria; Centre Sunnyside; Cinema City; Cinemart; Crossbay II; Jackson Triplex; Movieworld; The Movies at Bayside; The Movies at Staten Island.*

What Dreams May Come—Robin Williams finds his wife (Anabella Sciorra) in the afterlife with assistance from Cuba Gooding, Jr. (1 hr. 53 mins.; PG-13) *Murray Hill Cinemas; Ziegfeld; 72nd St. East; Orpheum 7; Olympia Theatre; Bay Plaza; Whitestone; Alpine; Cobble Hill; Kingsway; Linden Boulevard Multiplex; Pavilion Theatre; The Movies at Sheepshead Bay; Centre Sunnyside; Crossbay II; Forest Hills; Fresh Meadows; Jackson Triplex; Main Street Cinemas; Movieworld; Hylan Plaza; The Movies at Staten Island.*

Why Do Fools Fall in Love?—Larenz Tate stars as Frankie Lymon, the singing star who died young and left three widows (Lela Rochon, Halle Barry, and Vivica Fox) to fight over his estate. Directed by Gregory Nava. (About 2 hrs.; R) *Concourse Plaza.*

Without Limits—Robert Towne's film about long-distance runner Steve Prefontaine (played by Billy Crudup) is beautifully made and features a marvelous performance by Donald Sutherland as the track coach Bill Bowerman, but the movie is no more than moderately interesting. At the heart of the movie is a series of races and furious disputes between Bowerman and "Pre." It's not a conflict that means a great deal to me, but the respect for human mystery and intransigence displayed in it remains ennobling even if it isn't emotionally satisfying. (Denby; 9/28/98) (About 2 hrs.; PG-13) *Village Theatre VII; First & 62nd St. Cinema; Lincoln Square; Pavilion Theatre; The Movies at Sheepshead Bay; Continental; Fresh Meadows.*

Your Friends & Neighbors—This movie is set in Woody Allen territory and its theme is that no one knows how to love, or even how to make love. The male characters, three friends, are a schlep (Aaron Eckhart), a worm (Ben Stiller), and a would-be stud (Jason Patric) who loathes women. The women are only slightly less depressing. There's a prig (Catherine Keener), a mope (Amy Brenneman), and a sweet lesbian (Nastassja Kinski). These six people manipulate and betray one another in a series of short, desperate scenes that don't play—the characters stammer through sentence fragments, or engage in preposterous erotic monologues that are never mentioned again. *Your Friends & Neighbors* is both vicious and earnest, an excruciating combination. (Denby; 8/31/98) (1 hr. 40 mins.; R) *Waverly; 19th Street East; First & 62nd St. Cinema; Lincoln Plaza Cinemas.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *The Impostors; Lolita; Monument Ave.; Pecker; Permanent Midnight; The Slums of Beverly Hills.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *The Governess; The Opposite of Sex.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *Closed for renovations.*

Film Forum—209 W. Houston St. (727-8110) *The Brandon Teena Story; Love Is the Devil; Touch of Evil.*

Quad Cinema—34 W. 13th St. (255-8800) *The Eel; Hit Me; La Separation; Like It Is; Skin and Bone.*

The Screening Room—54 Varick St. (below Canal) (334-2100) *Unmade Beds.* (See also "Museums, Societies, Etc.")

Village East—189 Second Ave., at 12th St. (529-6799) *Buffalo '66; Next Stop, Wonderland; Rounders; Rush Hour; Simon Birch; There's Something About Mary.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Blade; Clay Pigeons; Ronin; Saving Private Ryan; Urban Legend; Without Limits.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *One True Thing; Your Friends & Neighbors.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *A Night at the Roxbury; The Impostors; One True Thing; Pecker; Rounders; Your Friends & Neighbors.*

34th Street Showplace—238 E. 34th St. (532-5544) *One True Thing; Ronin; There's Something About Mary.*

Chelsea—260 W. 23rd St. (505-CINE#597) *Blade; Clay Pigeons; Pecker; Ronin; Simon Birch; The Slums of Beverly Hills; There's Something About Mary; Urban Legend.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *Rush Hour.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Rounders; Rush Hour; What Dreams May Come.*

Talent

No-Cheese Danish

Thomas Vinterberg had not even met Lars von Trier when Von Trier invited him to take a filmmaker's "vow of chastity," but Vinterberg immediately said yes. The prospect, Vinterberg says, was too exciting. Thus the two Danish directors created Dogma '95, a filmmaking collective (two others have since joined) that aims to counteract modern moviemaking techniques that lead to "very boring and very decadent films." "Dogma '95 is in some area between childish playing and deep seriosity," says Vinterberg, 29. "I mean, we set up the sort of rules like we did at the age of 10, playing Indians and cowboys. It is very important to understand the irony but at the same time the solemnity of it." The Copenhagen collective's vow of chastity is actually a list of ten restrictions concerning how their movies can be created. It includes things like (No. 1) the film must be made on location with no added props, (No. 4) there can be no artificial lighting or (No. 2) added sound, and (No. 3) only a handheld camera can be used ("In 1995," Vinterberg says somewhat sheepishly, "that was very fresh"). Dogma '95 could be viewed as a pretentious publicity vehicle, and indeed, some Cannes critics rolled their eyes at it, even when Vinterberg's *The Celebration* won this year's Grand Jury prize. But Vinterberg speaks of the effort in uncynically respectful tones. The terminology, he explains, comes from Von Trier, who is "flirting with Catholicism a lot." "It's quite precise," says Vinterberg. "Chastity has a lot to do with what we're doing. It is an effort to undress the whole thing and come back to some purity, to avoid all the makeup, all these layers between the actor and the audience." Vinterberg's *The Celebration* (which opens October 9) is certainly cinema stripped bare: It's a discomforting comedy about a family with horrific secrets—all of which are revealed during Dad's 60th-birthday dinner (the aftermath is seen, below, in the faces of Henning Mortizen and Birthe Neuman). Vinterberg transgressed twice while filming: He draped a window for one take and hung the camera from a microphone boom during another. The collective, fortunately, absolved him. Von Trier and Vinterberg have invited other directors, including Scorsese and Coppola, to join them, but so far they've had no conversions. Perhaps that's because of rule No. 10, which states that the director must not be credited. "Humility," says Vinterberg sternly, "is very important." **Patricia Falvo**

Photograph courtesy of October Films.

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Return to Paradise.*

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Rush Hour.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *The Impostors; Lolita; Next Stop, Wonderland.*

Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Ronin.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Blade; The Negotiator; Ronin; Strangeland; There's Something About Mary; Urban Legend.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Simon Birch.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Permanent Midnight.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Rounders.*

Embassy 2–3—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Armageddon; Let's Kill All the Lawyers.*

Guild 50th Street—33 W. 50th St. (757-2406) *Saving Private Ryan.*

Paris Theatre—4 W. 58th St. (688-3800) *The Governess.*

State—1540 Broadway, bet. 45th and 46th Sts. (391-2900) *A Night at the Roxbury; Antz; Clay Pigeons; One True Thing.*

Sutton—205 E. 57th St. (759-1411) *Rush Hour; Strangeland.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *The Avengers; Lethal Weapon 4; The Mask of Zorro; Mulan; The Truman Show; Wrongfully Accused.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *What Dreams May Come.*

61st Street and Above, East Side

72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *What Dreams May Come.*

86th Street—125 E. 86th St. (505-CINE#604) *One True Thing; Urban Legend.*

86th Street East—210 E. 86th St. (249-1144) *Closed for renovations.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *One True Thing.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *A Night at the Roxbury; The Governess; Pecker; Rounders; There's Something About Mary; Without Limits; Your Friends & Neighbors.*

Gemini—1210 Second Ave., at 64th St. (832-1670) *Antz; Urban Legend.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Clay Pigeons; Saving Private Ryan.*

Orpheum 7—1538 Third Ave., at 86th St. (828-9738) *Antz; Ronin; Rounders; Rush Hour; There's Something About Mary; What Dreams May Come.*

UA East—1629 First Ave., at 85th St. (249-5100) *There's Something About Mary.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Next Stop, Wonderland.*

84th Street—2310 Broadway, at 84th St. (877-3600) *A Night at the Roxbury; Ronin; Rush Hour; Urban Legend.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *The Eel; Lolita; A Merry War; The Thief; Your Friends & Neighbors.*

Lincoln Square—1998 Broadway, at 68th St. (336-5000) *Blade; Clay Pigeons; Next Stop, Wonderland; One True Thing; Permanent Midnight; Rounders; Saving Private Ryan; Shadrach; Simon Birch; There's Something About Mary; Without Limits.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Ronin; Rush Hour.*

New Coliseum—701 W. 181st St. (740-1545) *Ronin; Rush Hour; Strangeland; Urban Legend.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Antz; Rush Hour; Strangeland.*

Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *A Night at the Roxbury; What Dreams May Come.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Pecker.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *A Night at the Roxbury; Antz; Blade; How Stella Got Her Groove Back; Ronin; Rush Hour; Strangeland; Urban Legend; What Dreams May Come.*

Concourse Plaza—214 E. 161th St. (588-8800) *Blade; Dance With Me; The Parent Trap; Ronin; Rush Hour; Urban Legend; Why Do Fools Fall in Love?.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *A Night at the Roxbury; Antz; Blade; Ronin; Rush Hour; Strangeland; Urban Legend; What Dreams May Come.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Antz; One True Thing; Ronin; Saving Private Ryan; There's Something About Mary; What Dreams May Come.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Antz; Rush Hour; Urban Legend.*

Cobble Hill—265 Court St. (596-9113) *Antz; One True Thing; Permanent Midnight; Rush Hour; What Dreams May Come.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *A Night at the Roxbury; Rush Hour; Strangeland; Urban Legend.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Blade; Knock Off; Rush Hour; Strangeland; Urban Legend.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Antz; Rush Hour; Urban Legend.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *A Night at the Roxbury; Antz; Blade; How Stella Got Her Groove Back; Rush Hour; Urban Legend.*

Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *One True Thing; Ronin; There's Something About Mary; What Dreams May Come.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (277-0303) *A Night at the Roxbury; Antz; Blade; How Stella Got Her Groove Back; Ronin; Rush Hour; Strangeland; Urban Legend; What Dreams May Come.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Ronin; Rush Hour; Simon Birch; Urban Legend.*

Pavilion Theatre—188 Prospect Park West (369-0838) *Antz; One True Thing; Ronin; Rush Hour; Simon Birch; Urban Legend; What Dreams May Come; Without Limits.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *A Night at the Roxbury; Antz; Rush Hour; Strangeland; Urban Legend.*

The Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *A Night at the Roxbury; Antz; One True Thing; Ronin; Rounders; Rush Hour; There's Something About Mary; Urban Legend; What Dreams May Come; Without Limits.*

Queens

Area Code 718

Astoria—28-60 Steinway St. (726-1279) *A Night at the Roxbury; Antz; Ronin; Rush Hour; There's Something About Mary; Urban Legend.*

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *Antz; Ronin; Rounders; Simon Birch; There's Something About Mary; What Dreams May Come.*

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *Antz; Ronin; Rush Hour; Urban Legend; What Dreams May Come.*

Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Rounders; Rush Hour; Strangeland; Urban Legend.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *A Night at the Roxbury; Antz; Rush Hour; A Soldier's Daughter Never Cries; Urban Legend.*

Continental—70-20 Austin St., Forest Hills (544-1020) *Ronin; Rounders; There's Something About Mary; Without Limits.*

Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Rush Hour; There's Something About Mary.*

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *A Night at the Roxbury; Antz; One True Thing; Ronin; Strangeland; Urban Legend; What Dreams May Come.*

Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *A Night at the Roxbury; Antz; Rush Hour; Urban Legend.*

Forest Hills—107-16 Continental Ave., at Queens Blvd. (261-7866) *One True Thing; What Dreams May Come.*

Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *A Night at the Roxbury; Antz; One True Thing; Ronin; There's Something About Mary; What Dreams May Come; Without Limits.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Rush Hour; Urban Legend; What Dreams May Come.*

Main Street Cinemas—72-66 Main St. (263-4828) *Air Bud: Golden Receiver; Antz; Madeline; One True Thing; Ronin; Rush Hour; What Dreams May Come.*

Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Closed for renovations.*

Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *A Night at the Roxbury; Antz; One True Thing; Ronin; Rush Hour; Urban Legend; What Dreams May Come.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Ever After; The Governess; Rounders.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Antz; Rush Hour.*

The Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *A Night at the Roxbury; One True Thing; Rush Hour; Urban Legend.*

Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *Simon Birch.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *A Night at the Roxbury; Air Bud: Golden Receiver; Antz; One True Thing; The Parent Trap; Ronin; Rounders; Rush Hour; There's Something About Mary; Urban Legend; What Dreams May Come.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Antz; One True Thing; Ronin; Rounders; Rush Hour; What Dreams May Come.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *A Night at the Roxbury; Antz; One True Thing; Ronin; Rush Hour; Simon Birch; Strangeland; There's Something About Mary; Urban Legend; What Dreams May Come.*

Opening

War of the Words

In 'Slam,' Saul Williams (below) is a rapper on a downward spiral when a pretty writing teacher (Sonja Sohn) makes him stand up and take notice—of her and of his talent for poetry. The winner of the Sundance Grand Jury prize—the title refers to spoken-word-poetry competitions—starts October 9.

Photograph courtesy of Offline Entertainment Group.

Museums, Societies, Etc.

American Museum of the Moving Image—"John Huston Retrospective" through 10/11. 10/10: *Wise Blood* (1979) and *Under the Volcano* (1984). 10/11: *Prizzi's Honor* (1985) and *The Dead* (1987) and *John Huston and the Dubliners* (1987). 36-01 35th Ave., Astoria, Queens (718-784-4520). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—10/6–10/13: *Inside/Out* (1997). "New Filmmakers Series." 10/7: *Nine Feet Tall* (1991), *Old English Cal* (1990), and *Faith of Our Fathers* (1996). "Essential Cinema: Joseph Cornell." 10/11: Various shorts. "Clair & Picabia and Buñuel."

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Solutions to last week's puzzles

C	R	O	C	K	E	R	Y	■	A	P	I	C	E	S
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Wolff *continued from page 26*

Entertainment Weekly. And even the most specialized book-culture appetites can be fed by the Internet: Wanna chat about books? Want to read a review? Want to write a review? Well, go to it, any time of the day. One effect of this convergence, if you will, is that books are no longer seen as a separate category, as a form with a specific virtue, but as "products" competing in the vast new marketplace of ideas, information, entertainment, and other intellectual property.

Notably, though, there is one aspect of the *Book Review*—an aspect that is not remotely interesting to McGrath—that does cut through the static, that is, according to Simon & Schuster's David Rosenthal, "the most important economic driver in the book business": the New York *Times* best-seller list, or "The List."

Even though there are hundreds of other best-seller lists, The List is the basis on which superstores, chain retailers, and more and more independents discount titles. If a book makes The List, it automatically becomes a loss leader at more than 70 percent of book retail outlets and, hence, stays on The List.

"We don't review most of the books on our best-seller list," McGrath says proudly.

Clearly, if you imagined revamping the *Book Review,* if you called in consultants and designers, held focus groups, tested prototypes, this is where you'd begin. You'd use The List as the core brand, as the franchise around which you'd package your other content. Of course, you'd extend The List from 15 to 50. You'd create special categories: Business Books. Political Books. Biographies. Mysteries. On and on. And, obviously, you'd go with photographs. You'd go with interviews. You'd hire name writers. You'd make a deal with B&N or Amazon or C-SPAN—you'd make as many deals as possible.

This is too obvious for the present *Book Review* not to get. It is not far-fetched to analyze that its current state is, in fact, a reaction to what it knows is in store for it. The pride it takes in its own obsolescence is, in a way, with a little critical interpretation, heroic. An order of martyrdom. One of the virtues, in fact, of the New York *Times* is that it does hold out longer than most institutions against the tides of change and commercialism. But the world is as it is. ■

Full disclosure: In its July review of Michael Wolff's book *Burn Rate,* the *Book Review* noted that "he casts such an unforgiving eye on the people around him that his tone often smacks of vendetta."

E-mail: michael@burnrate.com

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

10/11: Various shorts. "Essential Cinema: Robert Bresson." 10/7: *Pickpocket* (1959) and *Mouchette* (1996). 10/9: *Au Hazard Balthazar* (1966). 10/10: *Une Femme Douce* (1969). "Essential Cinema: Jean Cocteau." 10/13: *Le Testament d'Orphée* (1960). 32 Second Ave., at 2nd St. (505-5110); $7.

Columbia University—"Maison Française." 10/8: *La Promesse* (1996). Miller Theatre, Columbia University, Broadway and 116th St. (854-7799); $8; students, $5.

A Different Light—10/4: *The Birds* (1963); 7 P.M. 151 W. 19th St. (989-4850); free.

Donnell Media Center—"A Gift from Mary Pickford." 10/7: *America's Sweetheart* (1976) and *A Romance of the Redwoods* (1917). 10/14: *The Mender of the Nets* (1912) and *Stella Maris* (1918). "Commemorating CBS News." 10/8: *Harvest of Shame* (1961) and *Whose America Is It?* (1985). 20 W. 53rd St. (621-0619); free.

Film Society of Lincoln Center—(The Walter Reade Theater) "36th New York Film Festival." 10/5–10/6: *Flowers of Shanghai* (1998) and *Late August, Early September* (1998). 10/7–10/8: *The Celebration* (1998) and *The Inheritors* (1998). 10/9–10/10: *Happiness* (1998) and *Rushmore* (1998). 10/10: *River of Gold* (1998), *Book of Life* (1998), and *Life on Earth* (1998). 10/11: *The Dreamlife of Angels* (1998). "Youssef Chahine: Egyptian Auteur." 10/6–10/7: *The Choice* (1970) and *The Sparrow* (1973). 10/8–10/9: *Return of the Prodigal Son* (1976) and *Alexandria Why?* (1978). 10/12 and 10/14: *An Egyptian Story* (1982) and *Alexandria Again and Again* (1982). "Views from the Avant-Garde." 10/10: Arthur Lipsett retrospective and various shorts. 10/11: A new "Nervous System Film Performance" by Ken Jacobs and various shorts. Call 875-5600 for info. 65 W. 65th St., plaza level (875-5600); regular screenings $8.50–$15.

French Institute—"Catherine Deneuve: A Retrospective." 10/6: *The Umbrellas of Cherbourg* (1964). 10/13: *Male Hunt* (1964). Florence Gould Hall, 55 E. 59th St. (355-6160); $7.

Museum of Jewish Heritage—10/7: *Mamele* (1937). In Yiddish with English subtitles. Florence Gould Hall, French Institute, 55 E. 59th St. (355-6160). Free.

Museum of Modern Art—"G.W. Pabst." 10/5–10/6: *The Treasure* (1923) and *Secrets of a Soul* (1925). 10/6 and 10/8: *The Joyless Street* (1925). 10/8: *The Love of Jeanne Ney* (1927). 10/9–10/10: *Crisis* (1928). 10/9 and 10/13: *Pandora's Box* (1928) and *Diary of a Lost Girl* (1929). 10/10: *The White Hell of Pitz-Palü* (1929). 10/11: *Westfront 1918* (1930) and *Kameradschaft* (1931). 10/12: *The Love of Jeanne Ney* (1927) and *Don Quixote* (1933). "Big as Life: An American History of 8mm Films." 10/8: Films by Ahwesh. "New Documentaries." 10/1: *Soldiers Without Swords—The Black Press* (1997). "Special Screening." 10/4–10/5: *Kuhle Wampe* (1932). "Third World Newsreel at Thirty." 10/8–10/11: Various programs. 11 W. 53rd St. (708-9400); free with $9.50 admission.

Symphony Space—"The United Artists Adventure." 10/6: *Paths of Glory* (1958) and *Apocalypse Now* (1979). 10/13: *Kiss Me Deadly* (1955) and *The Manchurian Candidate* (1962). 2537 Broadway, at 96th St. (864-5400); $8, $5 members.

The Screening Room—Friday and Saturday at midnight: *Modulations* (1997). Sunday brunch: *Breakfast at Tiffany's* (1961). 54 Varick St., below Canal St. (334-2100); $8 ($5 for Sunday brunch patrons).

YWCA Cine-Club—"A Celebration of Japanese Cinema." 10/10–10/11: *Utamaro and His Five Women* (1946). 610 Lexington Ave., at 53rd St. (735-9717); $6 members, $7 nonmembers.

art

Sacred Arts of Haitian Vodou...Diana Thater

Galleries

Solos

Madison Avenue and Vicinity

Luis Cruz Azaceta—New works by this Cuban-born artist combining oil, wood, steel, and photography and continuing his depiction of "boat people" (*balseros*) as a metaphor for the plight of Cuban immigrants and the alienation of twentieth-century mankind; through 10/17. Martin, 23 E. 73rd St. (288-2213). See "Solos, 57th Street Area."

Ernest Briggs/Michael Loew—Abstract paintings by both artists that range in date from the fifties through the seventies. Through 11/7. Shapolsky, 152 E. 65th St. (452-1094).

David Klamen—Works in watercolor and ink on paper that reference landscape; through 10/24. Gray, 1018 Madison Ave. (472-8787).

Jean-Pierre Pinceman—A survey of paintings from the sixties to the present by a French artist who was a member of the Supports/Surfaces movement of the sixties; through 11/7. Cadé, 1045 Madison Ave. (734-3670).

Aleksandr Rodchenko—A selection of photographic and graphic design works by the Russian Constructivist, whose work is currently on view in a major exhibition at the Museum of Modern Art; through 10/17. Ubu, 16 E. 78th St. (794-4444).

Jonathan Santlofer/Alice Schille—Fifty carved and painted reliefs, each of which integrates a portrait of a nineteenth- or twentieth-century artist with an image of his or her work/Watercolors by an American painter (1869–1955) who studied with William Merritt Chase. Through 10/24. Graham, 1014 Madison Ave. (535-5767).

Houghton Cranford Smith—More than 40 works created by the American painter between 1908 and 1927, of landscapes in Provincetown, France, Chile, and New Mexico; through 11/6. York, 21 E. 65th St. (772-9155).

Peter Sullivan—New abstract paintings and works on paper that combine gestural lines and shapes of saturated color; through10/31. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

57th Street Area

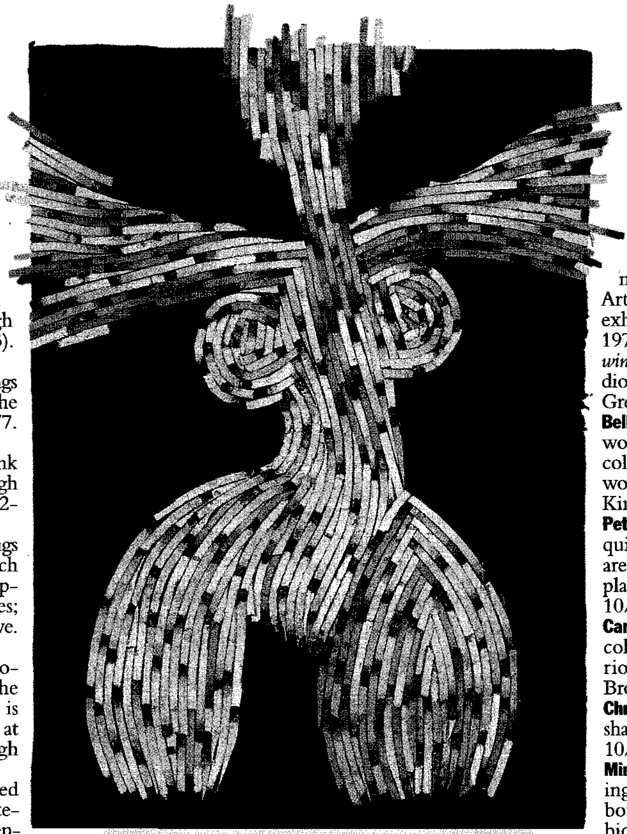
Arman—Recent ceramic sculptures that are accumulations of generic teapots, cups, and other items; 10/7–31. Clark, 24 W. 57th St. (246-2205).

Frank Auerbach/Rackstraw Downes—The British artist's paintings of the past four years, including sitting portraits, London townscapes, and views of his Camden Town studio/Recent landscape drawings. Through 10/30. Marlborough, 40 W. 57th St. (541-4900).

Luis Cruz Azaceta—Recent monumental works incorporating oil, wood, metal, and found objects and focusing on the violence of the nineties; through 10/17. Barquet, 41 E. 57th St. (644-9090). See "Solos, Madison Avenue & Vicinity."

Donald Baechler—A survey of the artist's etchings from 1987 through 1998; through 10/24. Baron/Boisanté Editions, 50 W. 57th St. (581-9191).

Alan Feltus—Recent paintings of monumental figures in narrative vignettes; through 10/24. Forum, 745 Fifth Ave. (355-4545).



On View **Besides that *other* show of Al Hansen's work (at the Thread Waxing Space, displayed alongside the efforts of his Grammy Award–winning grandson, Beck Hansen), there's this wonderful solo exhibition of the late artist's Venus collages, fashioned from such unlovely detritus as burnt matches (above), Hershey-bar wrappers, and cigarette butts. Presented by Gracie Mansion Gallery at Emily Harvey Gallery, 537 Broadway, at Spring Street; through October 17.**

Giuseppe Gallo—Paintings in which trees and flowers native to Italy are rendered in a red oil pigment evocative of the walls of ancient Pompeii; through 10/31. Associated American Artists, 20 W. 57th St. (399-5510).

Lawrence Gipe—Recent paintings whose imagery is derived from pro-industry propaganda found in magazines and advertisements from the thirties and forties; through 10/31. Helman, 20 W. 57th St. (245-2888).

Annette Lemieux—New sculpture, photographs, and paintings; through 10/31. McKee, 745 Fifth Ave. (688-5951).

Sheldon Tapley—Recent still-life pastels; through 10/28. Tatistcheff, 50 W. 57th St. (664-0907).

Carroll Todd—Bronze sculptures that suggest objects metamorphosing; 10/7–31. Schmidt-Bingham, 41 E. 57th St. (888-1122).

Charles Verschuuren—Jazz Age drawings and a painting by an artist who illustrated covers of the Brooklyn *Daily Eagle*'s Sunday magazine from 1924 to 1933; through 11/7. Ryan, 24 W. 57th St. (397-0669).

SoHo and TriBeCa

Laurie Anderson—Three works that commemorate the artist's early association with Artists Space, including *Handphone Table,* first exhibited in the Projects Space at MOMA in 1978; *Book,* a new video installation; and *Whirlwind,* a three-dimensional viewer-activated audio installation; through 11/7. Artists Space, 38 Greene St. (226-3970).

Belkis Ayon/Elsa Mora—Recent work by two women artists who live in Cuba, including collographs by the former and mixed-media works on paper by the latter. Through 10/31. Kind, 136 Greene St. (925-1200).

Peter Boynton—New sculptures that are a quirky homage to Modernist architects and are constructed from such materials as wire, plastic beads, and papier-mâché; through 10/24. Inglett, 100 Wooster St. (343-0573).

Carmen Cicero—Recent paintings and watercolors depicting figures and objects in mysterious narratives; through 11/3. Kelly, 591 Broadway (226-1660).

Chris Costan—Recent paintings whose abstract shapes suggest daily objects gone awry; through 10/31. Pelavin, 13 Jay St. (925-9424).

Minnie Evans—A survey of paintings and drawings by a self-taught North Carolina native born in 1892. Her symmetrical vegetable and biomorphic configurations suggest Persian textiles, Kongo cosmograms, and Jainist cosmological drawing from India; through 11/14. Ross, 568 Broadway (343-2161).

Al Hansen—A survey of the Fluxus artist's "Venus" collages from the seventies to the nineties, in which he fashioned images of the goddess from Hershey-bar wrappers, cigarette butts, burnt matches, and other detritus; through 10/17. Gracie Mansion Gallery at Harvey, 537 Broadway (925-7651).

Beck and Al Hansen/Virgil Marti—Over 100 collages, assemblages, photographs, drawings, audio loops, and videos by the musician and his late grandfather, a Fluxus artist/A site-specific installation titled *Hot Tub* that examines the relationship between tacky and critically "learned" taste. Through 10/24. Thread Waxing Space, 476 Broadway (966-9520).

Georg Herold—Wall sculptures and color-dyed panels that are a response to the computer's presence in contemporary life; through 10/31. Alexander, 59 Wooster St. (925-4338).

Thomas Lanigan-Schmidt/Donna Dennis—New works/Sculptures, prints, and gouaches from 1976 to 1998. Through 11/7. Solomon, 172 Mercer St. (941-5777).

Joseph Marioni—Monochromatic paintings made between 1992 and 1998; through 12/31. Blum, 99 Wooster St. (343-0441).

Donald McLaughlin—Abstract paintings that depict fragments of portraits, landscapes, and other recognizable images; 10/8–31. M-13, 72 Greene St. (925-3007).

Seth Tobocman/Brian Weil—"New York Stories," a joint show of drawings from Tobocman's upcoming graphic novel, *War in the Neighborhood,* in which he documents the strife he has witnessed on the Lower East Side, and Weil's documentary photographs

Photograph courtesy of the Gracie Mansion Gallery.

of various New York City communities. Through 10/31. Exit Art, 548 Broadway (966-7745).

Bruno Ulmer—Ten large paintings combining advertising images and images of childhood heroes; through 10/31. 123 Watts, 123 Watts St. (219-1482).

Jeffrey Vallance—Drawings on 22-by-30-inch pieces of paper that record the artist's investigations into the coincidences in his life; through10/31. Lehmann Maupin, 39 Greene St. (965-0753)

Jerry Zeniuk—The artist's first New York show in ten years, of irregularly composed, brightly colored abstract paintings; through 10/31. Markey, 55 Vandam St. (627-4446).

Chelsea

John Ahearn—Cast-plaster sculptures made in the artist's East Harlem studio over the past three years; through 10/24. Alexander and Bonin, 132 Tenth Ave. (367-7474).

Jonathan Hammer—Recent large-scale drawings and two unique handmade books filled with the artist's drawings and a text by the Dada writer Hugo Ball; through 10/24. Marks, 523 W. 24th St. (243-0200).

Miltos Manetas—Paintings of computer hardware and photographs of computer games; through 11/7. Postmasters, 459 W. 19th St. (727-3323).

Robert Marshall—Drawings and paintings of landscapes and commercial interiors on transparent and reflective surfaces; through 10/24. Anderson, 453 W. 17th St. (463-0970).

Jonathan Santlofer—Works on paper; through 11/1. Kempner, 501 W. 23rd St. (206-6872).

Jason Simon—An installation that suggests an evacuated arena and whose central element is a pair of stadium-style horns; through 10/24. Hearn, 530 W. 22nd St. (727-7366).

Other

William Hogarth—Prints and drawings by the eighteenth-century British artist (1697–1764) known for his satirical narratives; through 11/21. Wallach Art Gallery, Columbia University, Schermerhorn Hall, Broadway and 116th St. (854-2877), Wed.–Sat. 1–5.

Group Shows

Madison Avenue and Vicinity

CDS—76 E. 79th St. (772-9555). "The Age of Drawing: An International Scene," with works by Balthus, de Kooning, Pollock, Vuillard, others; through 10/31.

Davis & Langdale—231 E. 60th St. (838-0333). "19th and 20th Century Works of Art," by Bell, Gill, Landseer, Sickert, others; through 11/7.

Hirschl & Adler—21 E. 70th St. (535-8810). Works that mix printmaking, painting, and sculpture, by Cararella, Kainen, Wald; through 11/14.

Jensen—4 E. 77th St. (861-6008). "Pratt and Its Gallery: The Arts and Crafts Years," examining the first decade of the Pratt Institute and its impact on American art and teaching; through 10/27.

Spanish Institute—and Americas Society, 680 and 684 Park Ave. (249-8950). "El Alma del Pueblo," an exhibition of Spanish folk art organized by the San Antonio Museum of Art, including 250 objects on loan from 30 museums and private collections in Spain and the Americas; through 12/31.

57th Street Area

Beadleston—724 Fifth Ave. (581-7544). "The Scottish Colourists," with paintings by Cadell, Ferguson, Peploe, Hunter; 10/8–10/31.

Equitable—787 Seventh Ave. (554-4818), Mon.–Fri. 11–6, Sat. 12–5. "Julien Levy: Portrait of an Art Gallery," an exhibit of paintings, sculpture, and photographs that were shown by the art dealer Julien Levy (1906–1981) in his legendary 57th Street gallery, including works on loan from museum and private collections and works and ephemera from Levy's own collection; through 10/31.

Goodman—24 W. 57th St. (977-7160). "Breaking Ground," with sculpture, photography, drawings, and projected-image work by 24 artists, among them Baldessari, Cragg, Graham, Muñoz, Wall; through 11/7.

Painewebber—1285 Avenue of the Americas (713-2885). "In the Spirit of Compassion," featuring art and artifacts illustrating the inherent connection in Tibetan culture between art and faith; through 12/4.

Spanierman—45 E. 58th St. (832-0208). "Natural Habitat: Contemporary Wildlife Artists of North America," with works by Bateman, Fuertes, Rungius, others; through 11/28.

SoHo and TriBeCa

Art in General—29 Walker St. (219-0473). "In Order to Join," an installation by Rummana Hussain; through 10/31. "Personal Touch" in Gallery 6, a group of ten international artists including Baran, Eller, Kim, Tayou, Wasko, others. "Music for an Elevator: Audio Project in the Elevator," sounds recorded from percussion and string instruments by Michael Voefeld. "The Temptation of Eve: Window Installation," Jane Kaufman transforms a window into a terrarium with colorful, beaded snakes; through 11/7.

Drawing Center—35 Wooster St. (219-2166). "Selections Fall '98," with works by Callan, Guest, Monick, Verhoeven, others; through 10/22.

Kelly—43 Mercer St. (343-2604). "corpus virtu," with works by Antoni, Gober, Hamilton, Smith, others; through 10/24.

Sperone Westwater—142 Greene St. (431-3685). "Ideas for the Home," with works by Bogin, Halley, Turcato, Warhol, others; through 10/31.

Swiss Institute—495 Broadway (925-2035). "Where Is Your Rupture?," with works by Swiss and American artists, including Adler, Ammann, Bacher, McCarty, others; through 10/31.

Chelsea

Elder—529 W. 20th St. (462-2600). An exhibition featuring three artists—Calyer, Knoblauch, and McCormick—who use steel to create functional art, and ceramic and mixed-media pieces by Clague; through 10/24.

Rare—435 W. 14th St. (645-5591). "Pulse: Painting Now," an exhibition of new paintings by Celaya, Krashes, Moffett, Wray, others; through 10/31.

Tibet House—22 W. 15th St. (807-0563). "Horizons of the Sacred: The Tibetan View of Shangri-La", an exhibition of tangkas depicting deities, mandalas, and landscapes focused on the theme of Shangri-La; through 10/31.

Other

Rotunda—33 Clinton St., between Cadman Plaza West and Pierrepont St., Brooklyn Heights (718-875-4047), Tues.–Fri.12–5, Sat. 11–4. "Interpreting," an exhibition conceived by Dena Shottenkirk, who selected 24 works of art in various media and asked the curators Lynne Cooke, Lia Gangitano, Robert Storr, and Lydia Yee to create their own exhibitions from that pool; through 10/17.

White Columns—320 W. 13th St. (924-4212). "Journey," with works by Asbury, Cartwright, Greene, Hines, Wolson; paintings by Shoshanna Dentz and Christina Mazzalupo; 10/9–11/22.

Talent
Animal Attraction

MOMA's "Projects 64: Diana Thater" features the Los Angeles artist's video installation "The best animals are the flat animals," which is one part of a new multisite work that includes paintinglike projections of zebras—shown so close up it suggests an abstract composition—and footage of a single zebra performing circus tricks. At 11 West 53rd Street; through November 10.

Photograph courtesy of the Museum of Modern Art.

Photography

Ansel Adams—Vintage prints of the American West from the twenties through the forties; through 10/24. Klotz, 22 E. 72nd St. (327-2211).

Alexander Apostol—Manipulated and collaged photographs by a young Venezuelan artist; through 10/24. Throckmorton, 153 E. 61st St. (223-1059).

Harry Callahan/Robert Rauschenberg—More than 70 photographs from the past five decades, including new, never-before-exhibited images of the sky shot from the window of his Atlanta, Georgia, home/Photographs from the early fifties, including images of the painter Cy Twombly. Through 10/24. PaceWildensteinMacGill, 32 E. 57th St. (759-7999).

Nancy Davidson—Large-scale digital images derived from the artist's sculptures; through 10/24. Dorsky, 379 W. Broadway (966-6170).

ICP—1130 Fifth Ave., at 94th St. (768-4682), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Intimate City: The Photographs of Thomas Roma." Approximately 40 gelatin prints depicting various aspects of New York City life and drawn from five projects that became books, among them *Come Sunday* and *Sunset Park*. Through 11/29. . . . "Walker Evans Simple Secrets: Photographs From the Collection of Marian and Benjamin A. Hill." Works from every period of the photographer's career, including early New York abstractions, streets scenes, and portraits, and studies of New England and New York Victorian architecture; through 11/29.

ICP Midtown—1133 Sixth Ave., at 43rd St. (768-4682), Tues.–Thurs. 10–5, Fri. 10–8 (5–8 admission by voluntary contribution), Sat. and Sun. 10–6; $6, $4 students and seniors. "Vik Muniz: Seeing Is Believing." A survey of work by a photographer who creates his seemingly straightforward images of figures, landscapes, and objects from such unexpected materials as granulated sugar, chocolate, and wire and thread; through 11/8. . . . "New Photography From France: The CCF Award Recipients"; through 11/15. . . . "A Bronx Family Album: The Impact of A.I.D.S. by Steve Hart"; through 11/15.

Art Kane—A survey of the photographer's fashion work from the sixties to 1990; through 11/7. Great Modern Pictures, 17 W. 24th St. (242-2581).

Erica Lennard—Photographs of gardens and landscapes around the world; through 10/31. Staley-Wise, 560 Broadway (966-6223).

Jan Lukas—Photographs of New York taken in the sixties by the Czech photographer before he moved to New York with his family in 1965; through 10/31. De Lellis, 47 E. 68th St. (327-1482).

Susan Meiselas—Black-and-white photographs of carnival strippers taken between 1972 and 1975, and recent color work; through 10/24. Leica, 670 Broadway (777-3051).

Ray K. Metzker/Albert Renger-Patzch—"Arrestations," a series of unique collages made from snippets of photographic paper that were manipulated in the darkroom and combined into poetic juxtapositions/Twenty vintage photographs taken in the twenties and thirties of architecture and industrial sites; through 10/31. Miller, 138 Spring St. (226-1220).

Eadweard Muybridge—Vintage collotypes depicting men in motion produced by the photographer as part of the series "Animal Locomotion"; through 11/1. Wessel + O'Connor, 242 W. 26th St. (242-8811).

Roger Newton—New photographs printed on paper and wood; through 11/14. Borden, 560 Broadway (431-0166).

Gordon Parks—A survey of black-and-white documentary photographs from the past 50 years; through 10/24. Greenberg, 120 Wooster St. (334-0010).

Tomio Seike—Recent photographs of nudes and waterscapes; through 10/31. 2992, 120 Wooster St. (431-0292).

Laurie Simmons—New photographs that revisit the miniature elements the artist introduced in her work of the seventies, including dramatically lighted installation views of architectural models filled with furniture and occasional figures; through 10/24. Metro Pictures, 519 W. 24th St. (206-7100).

Daniela Steinfeld—Satirical self-portraits of the artist posing as various superheroes; through 10/24. Meltzer's On View, 588 Broadway (343-8256).

Spencer Tunick—A series of photographs made over a period of six months in which the artist traveled to all 50 American states and photographed nudes in public places; through 10/24. I-20, 529 W. 20th St. (645-1100).

Deborah Turbeville—Photographs taken in St. Petersburg that recall the city's past; through 10/31. Nosei, 530 W. 22nd St. (741-8695).

James Welling—A selection of staged photographs taken between 1976 and 1985; through 10/31. Tonkonow, 601 W. 26th St. (255-8450).

Photograph by Phyllis Galembo, courtesy of the American Museum of Natural History.

On View **It's no wonder that Haiti, the Caribbean country most closely associated with the mysterious practice of Vodou, has produced some of the world's most fascinating art. Still, since many admirers of Haitian arts and crafts have only a passing familiarity with the Afro-Caribbean religion's symbols, these colorful paintings, sequined flags and bottles, and iron and carved-wood objects have often been appreciated solely for their artistic and decorative verve. Now, at last, a new exhibition at the American Museum of Natural History (Central Park West at 79th Street) makes it possible for the uninitiated to decipher such formerly esoteric images as entwined snakes, three-horned bulls, and half-human goats. Along with art (paintings by the late, great Hector Hyppolite, for example) and objects, "The Sacred Arts of Haitian Vodou" (October 10 through January 3) boasts a full replica of a Vodou temple—with wall murals painted by a Haitian artist, and mannequins in ceremonial dress—three altars set up by a Haitian priest, ceremonial drums, and videos of Vodou ceremonies recorded in Haiti.** **EDITH NEWHALL**

Museums

American Craft Museum—"Transformation: Prix Saidye Bronfman Award 1977–1996." Works by contemporary Canadian craft artists who have been winners of the Saidye Bronfman Award; through 1/3/99. . . . "June Schwarcz: Forty Years/Forty Pieces." A 40-year retrospective of the artist's enamelware vessels; though 11/13. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The Sacred Arts of Haitian Vodou." The first exhibition of to explore the the arts of the African-Caribbean religion of vodou, featuring more than 500 objects on loan from public and private collections in the United States, Haiti, and Europe; 10/10–1/3/99. . . . "Cave of the Warrior." A group of rare funerary objects from an approximately 6,000-year-old burial site in the Judean desert near Jericho; through 12/6. . . . "Spirits in Steel: The Art of the Kalabari Masquerade." Life-size steel sculptures by Sokari Douglas Camp that were inspired by the traditional masquerades of the Kalabari people of the Eastern Niger Delta, and masks from the collections of the American Museum of Natural History and the British Museum; through 10/12. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Inside Out: New Chinese Art." An exhibition being presented simultaneously at the Asia Society and the P.S. 1 Contemporary Art Center of more than 80 works created between 1985 and 1998 by artists in China, Hong Kong, and Taiwan, and by those who left China in the early eighties; through 1/3/99. 725 Park Ave., at 70th St. (517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 seniors and students.

Bard Graduate Center for Studies in the Decorative Arts—"India: A Jewelry Spectrum." The first comprehensive exhibition devoted to Indian jewelry; 10/8-1/31/99. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts—"1898: Rican/Struction, Multi-Layered Impressions." 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3 suggested donation; $2 students; $1 senior citizens, children under 12 free.

Brooklyn Museum of Art—"The Dark World of Martin Lewis in Prints and Photographs." A selection of works from the years 1916 to 1962 by the American artist (1881–1962), known for his depictions of New York in the thirties; through 10/25. . . . "Kerry James Marshall: Mementos." A retrospective of paintings, plus new video and sculptural pieces; through 11/29. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–9, Sun. 11–6; $4, $2 students, $1.50 seniors.

China Institute—"Chinese Snuff Bottles From the Pamela R. Lessing Friedman Collection." 130 bottles from the Qing Dynasty (1644–1911); through 12/6. 125 E. 65th St. (744-8181), Mon.–Sat. 10–5, Tues. and Thurs. 10–8, Sun. 1–5; $5, $3 students and seniors.

Cooper-Hewitt National Design Museum Smithsonian Institution—"The Architecture of Reassurance: Designing the Disney Theme Parks." The first full-scale exhibition of works from the Walt Disney Imagineering archives, tracing the history of the theme parks from original concepts through recent developments; through 1/10/99. . . . "Under the Sun." An outdoor exhibition of solar and solar electric products; through 10/25. . . . "Fountains: Splash and Spectacle." The first exhibition to explore the function and design of American and European fountains, featuring original drawings, prints, rare books, photographs, and postcards; through 10/11. 2 E. 91st St. (849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (free admission 5–9); $5, $3 seniors and students.

Dahesh Museum—"French Oil Sketches and the Academic Tradition." Oil sketches by nineteenth-century masters of the academic tradition, among them Baron Françoise-Pascal-Simon Gérard, Jean-Louis Meissonier, and Jean-Louis Gérôme; through 1/2/99. 601 Fifth Ave., at 49th St. (759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts—"Thomas Schütte: Scene wright." Early installations, small-scale modeled figures, proposals for monuments, watercolors, and photographs by the German artist; through 6/13. . . . Joseph Beuys: Drawings After the Codices Madrid of Leonardo da Vinci, and Sculpture." Works from Dia's permanent collection, including 96 drawings made in response to two sketchbooks by Leonardo da Vinci, and sculptures; through 6/13. . . . "Robert Irwin: *Excursus: Homage to the Square 3*." The second part of a site-specific installation by the California artist; through 6/13. 548 W. 22nd St. (989-5566), Thurs.–Sun. 12–6; $4, $2 students and seniors.

El Museo del Barrio—"Beatriz Gonzalez: What an Honor to Be With You at This Historical Moment, Works 1965–1997." A retrospective of the

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Colombian artist's paintings, drawings, and objects; through 10/25. . . . "Ruben Torres Llorca: So Quiet in Here." An installation that explores the extremes of cultural exchange; through 10/25. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"Maya Lin: Topologies." Fifteen works by the artist/architect in glass, wood, and wax adapted from computer-enhanced imaging and microscopy and from aerial views of the earth taken from airplanes and satellites; through 10/31. 100 Washington Square East (998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; contribution suggested.

Jewish Museum—"After Rabin: New Art From Israel." Paintings, photography, installation, video, and artist books by contemporary Israeli artists; through 1/3. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Heroic Armor of the Italian Renaissance: Filippo Negroli and His Contemporaries." Classically inspired Renaissance armors made in Milan during the years 1530–50 by Filippo Negroli and his workshop; 10/8–1/17/99. . . . "Sacred Visions." Early Paintings From Central Tibet." Approximately 60 Tibetan thankas and painted objects dating from the mid-eleventh to the mid-fifteenth century; through 1/17/99. . . . "From Van Eyck to Bruegel: Early Netherlandish Painting in the Metropolitan Museum of Art." Works by the great masters of the period, among them Petrus Christus, Hans Memling, Rogier van der Weyden, and Joos van Cleves, as well as works by Jan van Eyck and Pieter Bruegel the Elder; through 1/3/99. . . . "Jade in Ancient Costa Rica." Pendants, mace heads, ear ornaments, beads, and other objects carved from jade in Costa Rica between 300 B.C. and A.D. 700; through 2/28/99. . . . "Letters in Gold: Ottoman Calligraphy From the Sakip Sabanci Collection, Istanbul"; through 12/13. . . . "The Ceaseless Century: Three Hundred Years of Eighteenth-Century Fashion." An exhibition exploring the persistence of eighteenth-century style in clothing, featuring garments from the 1700s and their nineteenth- and twentieth-century revivals; through 11/29. . . . "Louis Comfort Tiffany at the Metropolitan Museum of Art." Decorative art objects drawn from the museum's holdings, including leaded-glass windows and lamps, blown-glass vases, furniture, metalwork, enamels, and jewelry; through 1/31/99. . . . "The Academy of the Sword: Illustrated Fencing Books, 1500–1800." More than 25 rare books accompanied by swords, daggers, shields, and gauntlets from the museum's collection; through 8/30/99. . . . "Boccioni and Women." Watercolors, drawings, and prints from 1902 to 1915 by one of the founders of Futurism, from the bequest of Lydia Winston Malbin; through 10/18. . . . "The Direct Eye: Self-Taught Artists and Their Influence in Twentieth-Century Art." An installation of works by self-taught artists represented in the museum's collection, among them Bill Traylor and Earl Cunningham; through 10/18. . . . "Jean Dunand." Furniture and decorative objects by the French Art Deco metalworker and lacquer artist, from the museum's own collection; through 10/25. . . . "Modern Times: Photography Between the Two World Wars"; through 10/4. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum for African Art—"Baule: African Art/Western Eyes." Objects created by the Baule people of Africa's Ivory Coast; through 1/30/99. 593 Broadway (966-1313), Tues.–Fri. 10:30–5:30, Sat. 12–8, Sun. 12–6; $5, $2.50 seniors, students, and children.

Museum of American Folk Art—"Masterpieces in Wood: American Folk Marquetry From the Hirschhorn Foundation." Nineteenth-century American folk marquetry chairs, tables, boxes, frames, game boards, and other furniture and decorative works from the collection of Robert and Marjorie Hirschhorn; through 1/10/99. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Jewish Heritage—Permanent exhibitions of more than 2,000 photographs and 800 historical and cultural artifacts documenting the Jewish experience from the 1880s to the present, and 24 films chronicling the memories of Holocaust survivors. 18 First Place, Battery Park City (968-1800), Sun.–Wed. and Fri. 9–5, Thurs. 9–8, eve of Jewish holidays 9–2, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art—"Bonnard." The first retrospective of the French artist's paintings to be shown in New York since 1964, focusing on his interiors, still lifes, and figure paintings; through 10/13. . . . "New Concepts in Printmaking 2: Willie Cole"; through 10/13. . . . "Giacometti to Judd: Prints by Sculptors"; through 10/13. . . . "Ufa Film Posters, 1918–1943." Fifty posters for films produced or distributed by Ufa, Germany's legendary movie studio; through 1/5/99. . . . "Projects 64: Diana Thater." A new multi-site video installation work titled *The best animals are the flat animals*; through 11/10. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"New York Begins: A Rare Drawing of New Amsterdam, c. 1650." A watercolor drawing of New Amsterdam that is considered the oldest surviving visual representation of New York City, on loan from the Austrian National Gallery in Vienna; through 11/29. . . . "Half Past Autumn: The Art of Gordon Parks." A retrospective of photographs by the photojournalist, filmmaker, novelist, poet, and musician; through 11/1. . . . "Broadway! The Great White Way in 1898." Photographs, costumes, manuscripts, and other memorabilia of New York's theater district of the 1890s; through 1/31. . . . "A Float for All Seasons: New York's Ethnic Parades." A survey of New York City's ethnic parades; through 10/17. 1220 Fifth Ave., at 103rd St. (534-1672), Wed.–Sat. 10–5, Sun. 1–5; suggested contribution $5, $3 students and seniors.

Museum of the Fashion Institute of Technology—"C'AD Infinitum: Textiles, Techniques, & Technology." An exhibition exploring new computer technologies; through 1/2/99. . . . Seventh Ave. at 27th St. (217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy Museum and School of Fine Arts—"Faces of *Time*: 75 Years of *Time* Magazine Cover Portraits." Original works commissioned as *Time* magazine cover illustrations; through 1/3/99. . . . "Artists and the Avant-Garde Theater in Paris, 1887–1900"; through 1/3/99. 1083 Fifth Ave., at 89th St. (369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri., 12–8 (Fri. 5–8 pay what you wish); $5, $3.50 seniors and students.

National Museum of the American Indian Smithsonian Institution—George Gustav Heye Center, 1 Bowling Green (514-3888), 10–5 daily, Thurs. to 8; free.

New Museum of Contemporary Art—"Dancing at the Louvre: Faith Ringgold's *French Collection* and Other Story Quilts." Quilt paintings from the series that tell the fictional adventures of an African-American woman in Paris, working as an artist and model during the heyday of Picasso, Matisse, and Gertrude Stein; through 1/3/99. . . . "Marcel Odenbach." A selection of video installations by the German artist; 10/8–1/3/99. . . . "Ana Prada." Site-specific sculptures created from ordinary materials; 10/8–1/3/99..."Xu Bing: Introduction to Square Word Calligraphy." An installation of a classroom in which visitors are provided with traditional Chinese calligraphy instruments and practice pads and invited to learn the fundamentals of calligraphy; 10/8–1/10/99. 583 Broadway (219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

New York Public Library—"Barney Tobey." A selection of cartoons by one of *The New Yorker's* first staff cartoonists; through 1/9/99. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.-Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"19th-Century Etchings From the Collection of Reba and Dave Williams." American prints by Blance Dillaye, William St. John Harper, Thomas Moran, and others; through 1/10/99. . . . "George B. Post: Great American Architect." Architectural renderings of some of New York's early skyscrapers by the nineteenth-century architect (1837–1913); 10/13–1/10/99. . . . "William Sidney Mount: Painter of American Life." The first major loan exhibition of paintings by the Long Island native (1807–1868) often credited as the founder of American genre painting; through 10/25. . . . "Fading Ad Campaign: Vintage Painted Signs." Photographs of painted advertisements on buildings in New York City by Frank H. Jump; through 11/1. 2 W. 77th St. (873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center—"Inside Out: New Chinese Art." An exhibition being presented simultaneously at the Asia Society and P.S. 1, of works created between 1985 and 1998 by artists in China, Hong Kong, and Taiwan, and by those who left China in the early eighties; through 1/3/99. . . . "The Edge of Awareness: An Itinerant International Contemporary Art Exhibition." An exhibition of works by 39 artists honoring the fiftieth anniversary of the World Health Organization; through 10/18. . . . "David Levinthal: Cowboy Corridor." Photographs of cowboy dolls from the artist's "Wild West" series; through 1/24/99. 22-25 Jackson Ave., at 46th Ave. (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Pierpont Morgan Library—"Master Drawings From the Hermitage and Pushkin Museums." Approximately 120 western-European drawings from the fifteenth to the twentieth century. Through 1/10/99. . . . "Russian Arts and Letters." Manuscripts and printed books from the late imperial and early Soviet eras, drawn from the library's permanent collection; through 1/17/99. 29 E. 36th St. (685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $6; $4 students and seniors.

Studio Museum in Harlem—"From the Studio: Artists in Residence 1997–1998." Works created over the past year by Sheila Batiste, Brett Cook-Dizney, and Julio Valdez during their yearlong tenure with the Studio Museum in Harlem's Art-in-Residence Program; through 2/28/99. 144 W. 125th St. (864-4500).

Whitney Museum of American Art—"Mark Rothko." A major traveling exhibition of 115 paintings and works on paper dating from the thirties to 1970; through 11/29. . . . "Bob Thompson." The most comprehensive survey of paintings by the African-American figurative expressionist (1937–1966) to date; through1/3/99. . . . "Good Times, Hard Times, War Times: American Prints From the 1920s to the 1940s." Prints from the museum's permanent collection by Howard Cook, Mabel Dwight, Louis Lozowick, Benton Spruance, and others; through 11/15. . . . "Janine Antoni: *Swoon*." The first major video installation by the artist Janine Antoni; through 11/15. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $7 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Hope Sandrow: *Water Life*." An installation that consists of underwater photographs of human figures, arrangements of seashells, and the sound of running water; through 10/9. 120 Park Ave., at 42nd St. (878-2550), Mon.–Sat. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—502 Park Ave. at 59th St. (546-1119). Next auction on 10/15..

Christie's East—219 E. 67th St. (546-1000). Next auction on 10/14.

Doyle—175 E. 87th St. (427-2730). 10/13 at 10:00: "Tribal Art and Antiques." On view from 10/11.

Sotheby's—1334 York Ave. at 72nd St. (606-7000). 10/9 and 10/10 at 10:15 and 2:00: "Americana." On view from 10/3.

theater

McDormand and Crudup in *Oedipus*...Churchill

Broadway

Previews and Openings

Footloose—Kevin Bacon, sadly, is not a part of this maxi-musical adaptation of the 1984 movie, but the lead does have his haircut. The kids sing the same Kenny Loggins and Tom Snow songs. And they recite anxious-teen dialogue by the same screenwriter, Dean Pitchford. Let's hear it for the boy! $20–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 10/22 opening. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).*

Getting and Spending—Investment bankers are back in contemporary drama. But this time—get this—*they're the good guys.* In this new play by Legal Aid Society president Michael J. Chepiga, a Wall Street whiz makes $18 million from insider trading and gives it all to the poor. The law catches up with her, so she heads down to Kentucky, where the country's best defense attorney is lazing away in retirement. He agrees to represent her, though of course reluctantly, and from then on, it's a will-they-or-won't-they romantic nail-biter and is-she-or-isn't-she courtroom drama. $35. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 10/6 for a 10/25 opening. *Helen Hayes Theatre, 240 W. 44th St. (239-6200).*

Have a Nice Life—Rob Bartlett, a pudgy stand-up comic in his forties, performs his own show about a pudgy stand-up comic facing a midlife crisis. Art? Life? Your call. Jack O'Brien directs. $30–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/15 opening. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200).*

Little Me—Martin Short gets a well-deserved chance at Broadway redemption, this time with a decent Neil Simon libretto puffing his wings. Simon tailor-made the book of this Cy Coleman and Carolyn Leigh musical for Sid Caesar, and Short—with his quick-molting skin and rubbery face—is an Antony to Caesar if ever there was one. Watch as he tears through the roles of Noble Eggleston (doctor, lawyer, governor of both Dakotas), Amos Pinchley (miser), Otto Schnitzler (Hollywood despot), and four others, while Faith Prince sails along as his belle Belle from Drifter's Row. Rob Marshall, the prodigiously gifted co-director of *Cabaret,* directs. $75. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Previews begin 10/6 for an 11/5 opening. *Roundabout Theatre Company's Stage Right, 1530 Broadway, at 45th St. (719-1300).*

Swan Lake—Ordinarily a white plague of tutus and tulle, this new interpretation of Tchaikovsky's ballet by Matthew Bourne is decidedly *noir,* and the swans are all male. London loved it. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 10/8 opening. *Neil Simon Theatre, 250 W. 52nd St. (307-4100).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Now Playing

Art—I sympathize with this play by Yasmina Reza, which was the hit of Paris in 1995 and of London in 1996, and won awards in both cities. The plot is simple. Serge spends 200,000 francs on a five-by-four-foot painting by the renowned Antrios that is all white except for some diagonal scratches. His friend Marc, who fancies Flemish painting, considers this Antrios shit, and Serge's purchase of it an insult to their friendship. He tries to enlist the third of our musketeers, Yvan, to side with him. Yvan, an overemotional and insecure young man, seems to go along with Marc's tirades. But confronted with Serge and the painting, he does what he does best: He wavers. Reza's cunning dialogue has been fluently Englished by Christopher Hampton. Reseeing the play with a new British cast was eye-opening. The American cast played more for the lines, the British more for the characters behind them; both ways are just fine. Brian Cox, Henry Goodman, and David Haig work wonders, as did their predecessors. (Simon: 3/16/98 and 10/5/98.) $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 3/1/98. *Royale Theatre, 242 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Toni Braxton plays the girl; James Barbour plays the (hairy) boy. With Tony-award-winning costumes by Ann Hould-Ward; lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

The Beauty Queen of Leenane—Martin McDonagh's Drama Desk Award–winning drama about an old woman's attempts to sabotage her daughter's love life. $20–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (239-6200).*

Bring In 'da Noise, Bring In 'da Funk—George C. Wolfe and Savion Glover's Tony-winning history of African-Americans as told through tap dancing, poetry, and song. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

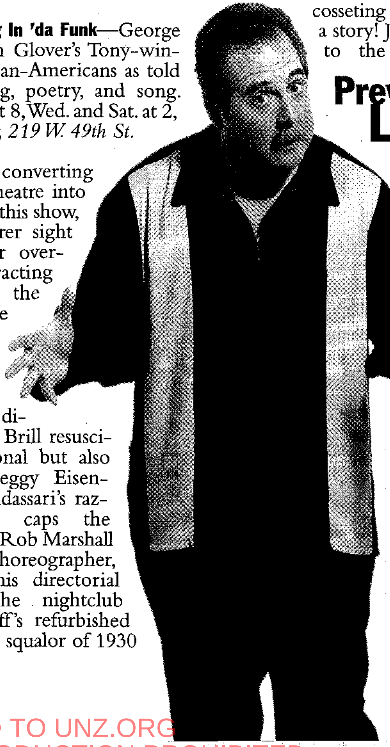
Cabaret—I question converting the Henry Miller Theatre into the Kit Kat Klub for this show, complete with poorer sight lines and tables for overpriced and distracting drinks. Otherwise, the Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Robert Brill resuscitates a very functional but also eye-catching set. Peggy Eisenhauer and Mike Baldassari's razzle-dazzle lighting caps the razzmatazz. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Jennifer Jason Leigh as Sally Bowles. $50–$75. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2. Cabaret, bar, and banquette seating available. Opened 3/19/98. *Kit Kat Klub, 124 W. 43rd St. (719-1300).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$70. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. All is concise, calibrated, calculated, but nothing is stinted on. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. If Chicago in the twenties was like this, it was more fun than Periclean Athens. (Simon: 12/2/96.) Now starring Ute Lemper, Karen Ziemba, Alan Thicke, and Tom McGowan. $20–$75. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.)



Previews
Laugh Track

Rob Bartlett, a facile mimic and pudgy stand-up comic in his forties, plays a facile mimic and pudgy stand-up comic facing a midlife crisis in 'More to Love,' a new Broadway comedy. Art? Life? Your call. Now previewing at the Eugene O'Neill Theatre; the very fine Jack O'Brien directs.

Photograph by Jean-Marie Guyaux.

$15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical*. Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. First, the animals, large and small, re-created with unparalleled imagination, underpropped by costumes that artfully blend realism and fantasy: The prancing giraffes and leaping antelopes, the nodding elephant and barreling warthog, keep you marveling even during the story's stodgiest galumphing. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen Lion King onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (307-4100).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200).*

The Phantom of the Opera—Nine leads, ten years, $357 million, and almost 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

The Scarlet Pimpernel—You've seen the billboard. Now come see the show about romance, honor, the French Revolution, and, most important, fabric. Pop composer Frank Wildhorn (*Jekyll & Hyde*) did the score. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/9/97. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

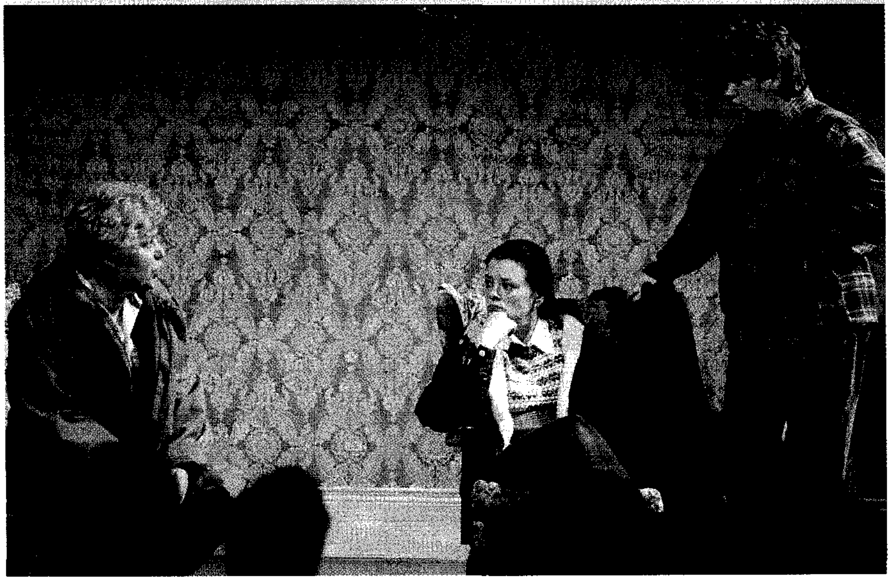
Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

The Sound of Music—Returns to Broadway for the first time since its 1959 premiere. Hum along; bring the kids. Rebecca Luker, who played a memorable Magnolia in *Show Boat,* plays the nun turned governess, and Michael Siberry plays the widower captain. $50–$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened 3/12/98. *Martin Beck Theatre, 302 W. 45th St. (239-6200).*

Titanic—What it lacks in suspense it makes up for in Tony awards (five, in 1997, including Best Musical). Music and lyrics by Maury Yeston; book by Peter Stone. Directed by Richard Jones. $45–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

Opening
In the Name of the Mother

As involving as they were, last year's theatrical imports from Ireland were not especially political. But this fall, two (two!) shows examining the Troubles have plowed across the Atlantic and docked on our shores—'A Night in November,' which opened at the Douglas Fairbanks last week, and now 'Binlids,' a drama written and performed by the women of West Belfast. The play opens Sunday, October 11, at the Angel Orensanz synagogue.



Photograph by Mal McCann.

Off Broadway

Previews and Openings

The After-Dinner Joke—Caryl Churchill's 1978 play about a young woman's misadventures in not-for-profit Byzantium. If the play is as trenchant about the hypocrisies of Naderites as *Serious Money* was about Reagan- and Thatcherites, it should be great. Presented by Monster[less] Actors, Inc. $12. Wed.–Sat. at 8, Sun. at 3. Previews begin 10/10 for a 10/18 opening. *Curican Theatre, 154 W. 29th St. (462-9279).*

Binlids—As involving as some of them were, last year's theatrical imports from Ireland were hardly ideological. But this season, there have been at least two political dramas—*A Night in November,* by Marie Jones, and now this drama, written and performed by the women of West Belfast. $40. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 8. Previews begin 10/8 for a 10/11 opening. *Angel Orensanz Cultural Center, 172 Norfolk St. (307-4100).*

Corpus Christi—Terrence McNally's version of the Greatest Story Ever Told. The play was killed last spring and resurrected; now everyone has an opinion about it, though almost no one has seen or read it. $50. Tues.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 2:30 and 7. In previews for a 10/13 opening. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Duet! —Adobe Theatre's amusing spoof of a fifties romance—in which dead frogs, talking trees, and Mandarin renditions of "Anything Goes" all come mysteriously into play. The show charmed the bobby socks off the critics last spring. $35. Mon., Tues., and Thurs. at 8, Fri. at 8 and 10:30, Sat. at 7 and 10, Sun. at 3. In previews for a 10/6 opening. *Actor's Playhouse, 100 Seventh Ave. South (239-6200).*

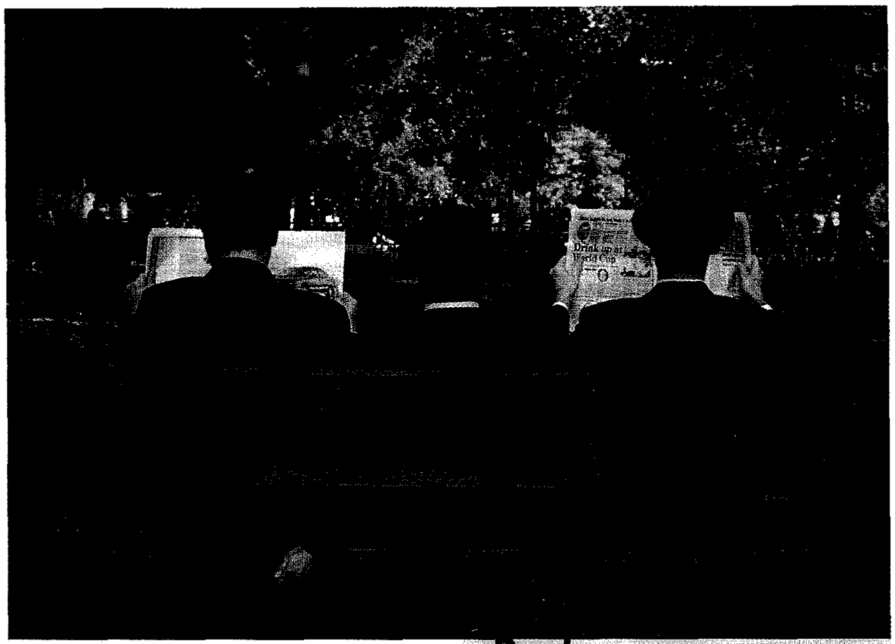
Impossible Marriage—Holly Hunter, at her best when she's three pegs off-center and a giddy pile of exposed nerves, reassumes her rightful place on the New York stage in this new play by Beth Henley (*Crimes of the Heart*), who draws her characters in just that way. The Wilde-influenced comedy concerns two sisters, one on the cusp of a bad marriage and one already in one, and the havoc this awkward situation wreaks. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. In previews for a 10/15 opening. *Roundabout's Laura Pels Theatre, 1530 Broadway, at 45th St. (719-1300).*

Killer Joe—Amanda Plummer and Scott Glenn, pleasures both on stage and screen, star in Tracy Letts's first play about a dysfunctional family in a Texas trailer park. $35–$47.50. Tues.–Sat. at 8, Sun. at 5, Wed. and Sat. at 2:30. In previews for a 10/18 opening. *Soho Playhouse, 15 Vandam St. (239-6200).*

The Night They Burned Washington—A new historical drama from Mark R. Giesser about an Englishwoman, two bureaucrats, a sailor, and the wife of the French ambassador, all trapped in the U.S. Patent Office on the August 1814 evening the British Army advanced unopposed on Washington. $30. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. In previews for a 10/6 opening. *Theatre Row Theatre, 424 W. 42nd St. (279-4200).*

Oedipus—Frances McDormand and Billy Crudup star in Dare Clubb's highly ambitious, four-hour-plus version of the Sophocles tragedy. This time, the Theban prince tries like mad to fulfill his destiny; he spends almost the entire evening searching for his father so that he may get on with his life and settle in with dear old Mum. Blue Light Theater Company presents. $37.50–$40. Tues., Thurs., Fri. and Sat. at 7, Wed. and Sun. at 2. In previews for a 10/11 opening. *Classic Stage Company, 136 E. 13th St. (279-4200).*

The Old Settler—Primary Stages starts its season with this 1995 play by John Henry Redwood about two sisters, both middle-aged, and the effects a young boarder has on their relationship when he tries to woo one of them out of their Harlem ten-



Previews
Nonprofit Theater

Starting this Saturday at the Curtican, Monster[less] Actors, Inc., begins performances of *The After-Dinner Joke*, Caryl Churchill's 1978 play about a young woman's misadventures in not-for-profit Byzantium. Considering how deftly the playwright skewered the for-profit world—remember *Serious Money*?—bleeding hearts have every reason to cringe.

ement. Starring the very fine Leslie Uggams. $30–$35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Previews begin 10/7 for a 10/28 opening. *Primary Stages, 354 W. 45th St. (333-4052).*

Over the River and Through the Woods—A new comedy from Joe Pietro, author of *I Love You, You're Perfect, Now Change,* about the meddling efforts of four Italian-American grandparents to change the life of their grandson. $45. Mon. and Wed.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. Opens 10/5. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

'Til the Rapture Comes—Edward Napier's new play about a fractured family in West Virginia. $30. Tues.–Sat. at 8, Sun. at 3 and 7:30. In previews for a 10/6 opening. *WPA Theatre, 519 W. 23rd St. (206-0523).*

Now Playing

A Night in November—Dan Gordon returns as Kenneth McCallister, as well as his many friends and relations, in Marie Jones's super-acclaimed one-man show about the strife in Northern Ireland. $40–$45. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Candida—Pearl Theatre Company presents Shaw's cheeky 1897 play about a woman who chooses between two men. $20–$33. Tues. and Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 10/11. *Theatre 80, 80 St. Marks Pl. (598-9802).*

Chaim's Love Song—A new play by Marvin Chernoff about the relationship between a young Irish woman and a retired mailman. $35. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 11/15. *Raymond J. Greenwald Theatre, 307 W. 26th St. (633-6322).*

Collected Stories—Donald Margulies's almost-Pulitzer-winning play about the friendship between a protégée and her mentor—and how it transforms when the former uses intimate details of the latter's life in her first published novel. Uta Hagen and Lorca Simons star. $42.50–$47.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Communicating Doors—A devilishly cunning prestidigitator, this Alan Ayckbourn! In this, the forty-ninth of his 53 plays, he combines three genres: the drawing-room comedy, the thriller, and the time-tripping fantasy. He manages to get them roisterously into one another's hair, exactly as entangled as he wants them at any skittish moment. We are in the same Regal Hotel suite in 2018, 1998, and 1978. But this is no standard hotel suite. Its communicating doors to the next suite are a whirling time machine with which the two female protagonists can time-travel. What the two women struggle to achieve is to change history: to undo two murders. Mary-Louise Parker's Poopay goes well beyond the whore with the heart of gold. She is ably assisted by the Ruella of Patricia Hodges, a ballsy sophisticate, and the Jessica of Candy Buckley, a ditsy millionairess. They evolve into a beguilingly spunky trio, with Miss Parker rightly the mistress of revels. Few women, and no men, will leave without falling in love with her. (Simon: 9/7/98.) $25–$45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. *Variety Arts Theatre, 110 Third Ave., at 13th St. (239-6200).*

Culture of Desire—Anne Bogart brings her eccentric energies to bear on the perfect subject: Andy Warhol. $35. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. Through 10/11. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

De la Guarda: Villa Villa—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. $45. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 4 and 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

Dinah Was—Before dying at age 39, Dinah Washington, who immortalized "Come Rain or Come Shine" and other hummable lovelies, earned herself a dandy moniker—"Queen of the Blues"—and became the first black woman to appear on the all-white pop charts. Lillias White tells her story in this new play with music. $25–$47.50.

Photograph by Jennifer Costello.

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Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Gramercy Theatre, 127 E. 23rd St. (307-4100).*

The Dying Gaul—A return engagement of Craig Lucas's newest drama about love, the Internet, and the desire to live beyond one's own death. $40–$45. Tues.–Sat. at 8, Sun. at 3 and 7:30. Through 10/25. *Vineyard Theatre, 108 E. 15th St. (353-3874).*

Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Forbidden Broadway Strikes Back!—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon., Wed.–Fri. at 8:15, Sat. at 2:30 and 8:15, Sun. at 3:30 and 7:30; food and drink available/optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Hedwig and the Angry Inch—John Cameron Mitchell conceived and wrote this rock concert–cum–musical, in which a German war bride finds herself in a Kansas trailer park and achieves self-actualization, not to mention tabloid fame, through songwriting. Also featuring Stephen Trask and his downtown band, Cheater. $45. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. Opened 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $47.50–$50. Mon. and Tues. at 8, Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

The Irish . . . And How They Got That Way—A reprise of Frank McCourt's irreverent, affectionate history of the Irish people. $30–$35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. Through 10/18. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

Marco Polo Sings a Solo—Signature Theatre Company kicks off its John Guare season with this surreal ode to the new millennium, written by the author in 1972 as he was whiling away the hours on a flight from London to New York. The time is 1999, the setting is an iceberg in Norway, and the denizens of this brave new world—a filmmaker, his wife, his parents, his house help, a politician, and a space man—while away *their* hours by taking drugs, evading scandal, and wrestling with the complexities of intergalactic sperm. *Brrrrr!* $37.50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 10/25. *Signature Theatre Company, 555 W. 42nd St. (244-PLAY).*

Moonshine—A small-town theater director (who doubles as the area undertaker) finds his efforts to stage *A Midsummer Night's Dream* threatened by the Catholic church's Rising Pageant, scheduled for the same evening. Written by Jim Nolan. $35. Wed.–Sat. at 8, Sun. at 3. Through 10/31. *Irish Arts Center, 553 W. 51st St. (757-3318).*

The Mystery of Irma Vep—The late Charles Ludlam's penny-dreadful vehicle for himself, Everett Quinton, and a glistening mound of wigs. It was a loopy sensation in 1984; Quinton returns for this repeat engagement with the young actor Stephen DeRosa. $45. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Westside Theater, 407 W. 43nd St. (239-6200).*

Nijinski Speaks—This is about the great dancer whose unmatched *entrechat dix* propelled him into mental disequilibrium. A monodrama with music and dancing, written and performed by the actor-dancer Leonard Crofoot, it is no ordinary one-man show: It chronicles, with both imaginative and balletic leaps, the rise and fall of a supreme artist as a genius and madman. One of the great tragic themes of all times is here simply and, in both senses, movingly told. See this show; as Hamlet advises, "Madness in great ones should not unwatch'd go." (Simon: 9/7/98.) $35. Mon. and Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 10/18. *Harold Clurman Theatre, 412 W. 42nd St. (307-4100).*

Opening
Mama's Boy

Leave work early, pack a dinner, bring your pajamas: Dare Clubb's ambitious new adaptation of *Oedipus,* in which the Theban prince tries like mad to fulfill his destiny rather than avoid it, is four-and-a-half hours long—and that's after considerable pruning. Frances McDormand drives the first act forward, while Billy Crudup, along with a supporting cast of ten, takes care of the rest. (Now *that's* without limits.) Presented by Blue Light Theater Co; show opens Oct. 11 at Classic Stage Company.

Nunsense A-Men!—Guess it's habit-forming. An all-male version of the Off Broadway's second-longest-running musical. Music, book, and lyrics by Dan Goggin. $30–$40. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 11/29. *47th Street Theatre, 304 W. 47th St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Power Plays—A series of three one-act comedies, written by Alan Arkin and Elaine May and starring their children. $47.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2:30. Opened 5/21/98. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

Private Battles—Jan Buttram's new drama based on the true story of a Civil War veteran who checks into a hospital and stuns the personnel with his secret. $15. Tues.–Sat. at 8, Sun. at 7. *Judith Anderson Theatre, 422 W. 42nd St. (279-4200).*

R & J—A four-man, prop-free version of *Romeo and Juliet* that will likely stand out among the tragedy's many newfangled interpretations. $40. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *John Houseman Studio Theatre, 450 W. 42nd St. (239-6200).*

Revenge in the Mob—The inevitable offspring of *Tony 'n' Tina's Wedding.* A four-course meal is included, so we'll assume the carnage isn't graphic. $60. Fri. and Sat. at 8. *Arno Ristorante, 141 W. 38th St. (888-MOB-BOYS).*

Sakina's Restaurant—Writer and performer Aasif Mandvi dramatizes the Indian immigrant experience through his tale of working in a restaurant on East Sixth Street. $30. Mon. and Wed.–Sat. at 8, Sun. at 3 and 7. *American Place Theatre, 111 W. 46th St. (239-6200).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. From lost baggage to lost illusions, from Hertz to other hurts and frustrations, nothing is overlooked, though some things are a mite undercooked. Even the Ca*th*tilian li*th*p ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97.) $42.50–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. Opened 10/30/97. *Triad Theatre, 158 W. 72nd St. (799-4599).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

Stupid Kids—A comedy-ethnography about the mysterious folkways of teens from the suburbs. Written by John C. Russell, who died of AIDS shortly after completing the script; directed by Michael Mayer. $15–$45. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Century Theatre, 111 E. 15th St. (239-6200).*

Symphonie Fantastique—Puppeteer Basil Twist dances his fabulous creations around a 500-gallon tank. $25. Tues.–Fri. at 7, Sat. at 2 and 10:30, Sun. at 5. *HERE, 145 Ave. of the Americas, at Dominick. (647-0202).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(239-6200).*

The Uneasy Chair—Evan Smith not only understands the importance of drawing-room comedy—he has written one, thus setting him apart from the dozens of other young American playwrights. Meet Miss Pickles, dowager; her dashing tenant, Josiah Wickett; and their impeccable, mischievous children. Dana Ivey (always a pleasure) and Roger Rees (ditto) star. $37.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. It is a dazzling and humane play you will remember till your dying day, and especially then, thanks also to a near-flawless production. First, Kathleen Chalfant, a Vivian Bearing of power and vulnerability, commanding intelligence and compelling irony. In and out of bed, she enacts or narrates the battle for life, and the scarcely less scary battle of the Ph.D. vs. the M.D. Add a supporting cast in which all, and Alec Phoenix in particular, shine. And don't miss the final irony: Margaret Edson teaches elementary school in Atlanta. For this play alone, she should be handed the Harvard English department. (Simon: 9/28/98.) $25. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. Closes 10/31. MCC Theater, 120 W. 28th St. (727-7765).

Photograph by Mary Ellen Mark.

kids

Clap...Fly...Eat...Videotape

Children's Events

Ground Rules:

- ● = free
- ● = now or never (one-shot deal or final week)

Baby Talk—New York's first-ever exhibit for kids in the zero-to-4-year-old age range, "WordPlay" opens at the **CHILDREN'S MUSEUM OF MANHATTAN** incorporating current research on early language acquisition. Tots move from the textured, multisensory Baby Babble area on to make-believe environments like Post Office Pick-Up that encourage pre-reading skills. (Older siblings can still cook up green eggs and ham in the "Seuss!" exhibit, compose and record music in the sound studio, or get on CMOM-TV.) 212 W. 83rd St. (721-1223). The museum reopens 10/9 after a short fall hiatus. Admission is $5, $2.50 for seniors, and free for kids under 1.

Making Memories—For assemblage artist Lora Friedman and poet Linda Simone's workshop "Magical Boxes" at the **MUSEUM OF THE CITY OF NEW YORK**, children should bring a small object that is meaningful to them. For ages 6 to 12. 10/10 at 2. 1220 Fifth Ave., at 103rd St. (534-1672, ext. 257). Admission is by suggested contribution: $5. $4 for seniors, students, and children, $10 for families. Registration required. ●

Eat or Be Eaten—"Animals Eat: Different Feasts for Different Beasts," opening this week at the **STATEN ISLAND CHILDREN'S MUSEUM**, is a playfully interactive look at the weird and wonderful ways animals have adapted in order to eat the things they do. 1000 Richmond Terrace, Staten Island (718-273-2060). Admission is $4, free for children under 2.

Video Visions—A series of workshops at **SONY WONDER TECHNOLOGY LAB** coaches kids through making their own video "shorts." Topics are offered in three groupings—for kids in first on up to twelfth grade. Video Generations, for example, is a two-session class that kids take with a parent. Both the adult and the child bring baby pictures of themselves to include in a mini-documentary. 550 Madison Ave., at 56th St. (833-8100). Call for a complete schedule. $8 to $50.

Do Tell—Karen Wilson's musical telling of "Fly Over the Field," about a journey to an African grandmother's house, is the first of a monthly series of multicultural stories about nature at **WAVE HILL**'s Kerlin Learning Center. 10/10 at 3, repeated at 4. Kite-making sessions will be held 10/10 and 10/11 from 1 to 4. W. 249th St. and Independence Avenue, Bronx (718-549-3200). Free with admission. No charge for admission on Tuesdays and from 9 to noon on Saturdays; at other times $4, $2 for seniors, free for students and children under 6. ●

Eyeful—Families (with kids aged 5 to 10) tour several current exhibits at SoHo galleries every Saturday at 11 with **ARTIME**. The museum educators currently take participants up to a rooftop to look at Rachel Whiteread's translucent water tower. Call 718-797-1573 to make a reservation. Through 11/17 (when the tour destinations will change.) $20 for an adult and child; $5 for an additional child, includes sketching materials.

Chaos Theory—"Beakman's World on Tour," currently at the **NEW YORK HALL OF SCIENCE**, gives kids opportunities to play Body Defenses Foosball and experiment in a hubcap-and-bicycle-filled basement. Through 1/3/99. 47-01 111th St., Flushing Meadows Corona Park, Queens (718-699-0005). Admission is $6, $4 for children and seniors.

The Sorcerer's Apprentice—A blacklight ballet is one of the illusions Puppetworks's artistic director, Nicolas Coppola, brings to a production of the time-tested farce. For kids ages 3 and up. Sundays (and Columbus Day Monday) through 12/13 at the **CHILDREN'S AID SOCIETY**, Greenwich Village Center Theatre, 219 Sullivan Street. (Call Puppetworks at 718-965-3391.) Admission is $8 for adults, $5 for children. Reservations required.

Cat in the Castle—A whimsical musical follows the adventures of two New York cats shipwrecked in a hostile land of assorted witch and monster types. The Little Theatre at the **WEST SIDE YMCA,** 5 West 63rd St. (875-4222). Weekends 10/3 through 10/25, at 11 and 1. Tickets are $10. Reservations required.

MOMA Mia—Two kinds of guided walks through the **MUSEUM OF MODERN ART** are offered for children aged 5 to 10 on Saturday mornings. Both require adult companions to tag along. "One-at-a-Time" walks need no advance planning. The tour topic this week is "Inside-Outside: Pierre Bonnard." Sign up beginning at 9:45—fifteen minutes before the tour starts. 10/10 from 10 to 11. (Admission is $5 per family.) "Two-in-a-Row" gallery tours are offered on two successive Saturdays. Play games involving visual perception in a program called "Puzzling Pictures." 10/10 and 10/17 from 10 to 11. Preregistration required. (Admission is $15.) 11 West 53rd St. (708-9805).

Handful—"A Show of Hands" at the **LIBERTY SCIENCE CENTER** encourages visitors to use their hands—making artful shadows and testing their physical "fistness" and hand-eye reaction time—to find out about the form and function of these extraordinary appendages. Liberty State Park, Jersey City (201-200-1000). Admission is $9.50, $8.50 students and seniors, $6.50 children.

cue

Barbara Ensor
Kids

Patricia Falvo
Movies

Sam Grobart
Sports

Nick Meyer
In Concert

Ariel Levy
Books
Events
Radio

John Leonard
Television

Edith Newhall
Art

Robin Raisfeld
Restaurants

Stephanie Saulmon
Online

Jennifer Senior
Theater

Ethan Smith
Nightlife

Talent Circle Time

Before Little Richard recorded "Itsy Bitsy Spider," before record executives began combing the Motown songbook to figure out which ones weren't explicitly about sex—before there even *was* a children's-music industry—kids used to revel in exactly this sort of unsophisticated musical silliness. Laurie Berkner's tape *Whaddaya Think of That?* is a collection of the songs she and the kids in her nursery-school music classes have especially enjoyed together. Four Manhattan nursery schools collectively make up Berkner's day job—by night she is the lead guitarist and vocalist for the all-femme band Lois Lane. It was the parents of those preschoolers who urged Berkner to record the songs. Word-of-mouth raves on the tape have made it a big seller around town—*very* big, considering the complete lack of promotion. (A followup album, *Buzz Buzz,* will soon be available on CD and tape.) Like nursery rhymes, the simple, sometimes nonsensical songs—about half of which are written by Ms. Berkner—are invitations to play. Kids collapse to the ground, "Ring Around the Rosy"-style, at the end of "What Falls in the Fall" and become a series of animals in "Last Night I Had a Dream." "It's a shaky egg" is half screamed in a song called "I Know a Chicken," which came out of a wild classroom improvisation session with egg-shaped shakers. Rearranged boomer hits and lavishly rock-and-roll-ized nursery songs are nothing a little kid will exactly complain about. But real music to their ears is more like Berkner's "Pat pat pat / let's put on a hat. / Hands in the air / and clap up there." Available at West Side Kids and other specialty toy stores by calling 888-711-SING, or through www.twotomatoes.com for $10 to $12.

BARBARA ENSOR

Illustration by Richard McGuire.

restaurants

New Nobu...Beer Right...Obeca-li

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE, MC, V.*

Donna Lynn's—This Italian restaurant in the financial district combines the relaxed feel of a sofa-strewn lounge with the aural effect of a two-story waterfall. The emphasis on seafood shows up in house specialties like Dover sole à la Venezia, cooked in lemon butter and topped with scallops, served with angel-hair pasta and garlic and oil. *30 Water St. (742-1197). (I–M) AE, DC, DS, MC, V.*

The Independent—From the minute it opened, this tavernesque TriBeCa duplex has been a favorite of the fashionable neighborhood. The creative American bistro fare includes an acclaimed roasted garlic-lemon chicken with spinach and mashed potatoes, barbecued pork ribs, and crab cakes enhanced with equal measures of cod and scallops. *179 W. Broadway (219-2010). (M–E) AE, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Opening
Upper Ouest Side

Famished culture vultures and Francophiliac Upper West Siders alike will welcome Brasserie Americaine, the French-American reconfiguration of the space that used to be Lincoln Tavern. New mahogany wainscoting, chandeliers, and vintage photos and posters set the atmospheric scene for chef Pitita Lago's croques madames and monsieurs, cassoulet, fruits de mer, and such all-purpose Gallic munchies as escargots and charcuterie. (51 West 64th Street; 721-8271.)

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Paggio—After two Long Island triumphs, the owners decided to brave the restaurant battlefield that is TriBeCa. The commodious surroundings, private party room, and TV-equipped cigar room make for a comfortable place to enjoy sophisticated Italian food. Don't miss the grilled polenta with fontina cheese and porcini mushrooms sautéed with fresh herbs and truffle essence. *223 W. Broadway (334-8077). (M–E) AE, DC, DS, MC, TM, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

The Screening Room—You don't need to be a cineast to love this cool, comfortable restaurant, with its velvet curtains and high ceilings, but it helps. The adjacent movie theater runs a terrific program of independent and foreign films. The restaurant repertoire, however, is creative American: Pan-fried artichokes, cedar-planked salmon, and lemon-caramel icebox cake are a few of the standouts. *54 Varick St. (334-2100). (M–E) AE, DC, MC, TM, V.*

Taliesin—This power dining room inside the Millenium Hilton attracts its fair share of bankers and brokers with creative New American cuisine. Sample the chef's Italian-influenced fare by ordering an appetizer degustation menu or the three-course Tuscan Tastings prix fixe for $45. Open for breakfast, lunch, and dinner. *55 Church St. (312-2000). (E) AE, CB, DC, DS, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers

Apéritifs
VINS
Cafe au Lait
Digestifs

Photograph by Robert Wright.

and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef Michael Lomonaco, formerly of the '21' Club, has landed at this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His new menu focuses on sophisticated renditions of American food, including skillet-roasted bluepoint oysters with sweet shallot-caviar cream; open raviolo of forest mushrooms, pumpkin, and sage; and Maine lobster with truffles, root vegetables, and buttermilk biscuits. Be sure to take advantage of the restaurant's superlative wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Cichetti—Modeled after a typical bar in Venice, where patrons gather for a glass of wine—choose here among 50—and small snacks called *cichetti* (think Italian tapas). Sample among appetizer-size portions of rice balls, fried meatballs, frittatas, and crostini, or, should these snacks merely whet the appetite, have a full meal of pasta, chicken, fish, or beef. Perfect for pre– or post–Film Forum noshing. *220 W. Houston St. (229-0314). (M) AE, MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

I'm in the mood for delicious excess.

Isak Dinesen wrote it. Stéphane Audran gave it life in the film: *Babette's Feast*, a sense-stirring excursion into a lusty Frenchwoman's culinary seduction of some pious folk in a remote corner of Norway with truffle and quail. Now, in a state of euphoria and generosity, mail-order queen Lillian Vernon will celebrate her summer wedding to Paolo Martino by underwriting a night in the spirit of that feast, October 14 at Le Cirque 2000, for the benefit of Citymeals-on-Wheels. The perfectionist La Vernon is whipping the kitchen into a proper frenzy, believing no meal can be too decadent that also feeds the hungry. Tickets cost $350 to $1,000, and even the least costly will deliver 70 meals to New York's elderly shut-ins. For information, call 687-1290.

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. A new attraction is a weekend brunch accompanied by live Irish music, and fifteen versions of that most archetypical brunch drink, the Bloody Mary. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

Candela—A soaring space just off Union Square with medieval-theme décor and a contemporary American menu. Seared yellowfin tuna, braised lamb shank, and the random Asian influence as

Photograph by Robert Wright.

Restaurants

Turning Japanese

Korean-born chef Jane Park concocted tasting menus at Nobu and opened Matsuhisa Aspen before landing this summer at Obeca-li, TriBeCa's outsize French-Asian restaurant. Not surprisingly, she's tethered the wandering kitchen to a nearly exclusive focus on Japanese influences and ingredients, neatly complementing the recent addition of a full-scale sushi menu. Entrées like the luscious spiced Chilean sea bass with mushroom stew, and roasted lobster with asparagus and edamame, run $18 to $22. (62 Thomas Street; 393-9887.)

Photograph by Saffia Fatimi.

epitomized by the spicy chicken wontons indicate the chef's range. Light bites and a range of wines can be had at the already-buzzing bar. *116 E. 16th St. (254-1600). (M) AE, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful new Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Osteria Laguna—A stone's throw from Grand Central, this rustic Italian restaurant features mostly Venetian fare. Risotto and pizza are particularly popular. *209 E. 42nd St. (557-0001). (M) AE, DC, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in New York. Really. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Rodeo Bar & Grill—This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders who come for the live nightly music as much as for the Tex-Mex grub. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. *375 Third Ave., at 27th St. (683-6500). (I) AE, DC, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hangar steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (727-2026). (M) AE, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Bice—It's always buzzing at this midtown Italian hot spot, where the fashionable crowd takes a hiatus from air-kissing to partake of dishes like lobster salad with baby vegetables, porcini risotto, and veal chop Milanese. *7 E. 54th St. (688-1999). (E) AE, DC, MC, V.*

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (980-5908). (M–E) AE, DC, MC, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found, unwinding. The eclectic menu includes smoked-duck-breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (319-9463). (I) AE, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops, and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Upscale Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Moscow Restaurant & Cabaret—This Russian theme restaurant melds art, food, and entertainment in a three-story celebration of the homeland. Downstairs, folk singers perform in the rustic Cabaret, decorated with the owner's enormous horseshoe collection. Upstairs, massive sculptures and paintings dominate the Gallery Bar and the Russian Room, where diners can partake of house specialties like Siberian pelmeni, chicken Kiev, and blini with Beluga caviar. *137 E. 55th St. (813-1313). (M–E) AE, DC, MC, TM, V.*

Mr. K's—After years of wining and dining Washington's politicians and their retinues, Mr. K has spun off an elegant New York branch in the soaring Art Deco environs of the old RCA building. The menu trumpets fresh, seasonal vegetables—a rarity in most Chinese restaurants—and other house specials like the Peking duck, firecracker lobster, and basil-ginger prawns. Jackets preferred. *570 Lexington Ave., at 51st St. (583-1668). (M–E) AE, DC, MC, TM, V.*

Peacock Alley—Under talented new chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (872-4895). (E) AE, CB, DC, DS, MC, V.*

43rd–56th Streets, West Side

Barbetta—This elegant theater-district landmark is still owned, incredibly, by its founding family. The elaborate interior provides a peaceful background for regional specialties like fonduta, rabbit alla Piedmontese, and a variety of wild-game dishes. A $55 spring tasting menu features new fish dishes. The garden is a summertime oasis. *321 W. 46th St. (246-9171). (E) AE, DC, DS, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 P.M. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

Broadway Joe's Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Coco Pazzo Teatro—Tucked away alongside the Paramount Hotel, this popular theater-district hangout is equally suited for a drink before the curtain or a leisurely meal after the show. The colorful dining room is a comfortable, informal spot for hearty dishes like Florentine steak with crispy herbed fries, and lobster with saffron pasta. *235 W. 46th St. (827-4222). (M) AE, DC, MC, TM, V.*

Commonwealth Grill & Brewery—This Boston brewery import in Rockefeller Center attracts a riotous after-work crowd for its craft beers. The lunch and dinner menus feature American fare like grilled swordfish over lemon pasta, braised lamb shank, duck breast, and tuna, not to mention the obligatory burger. *35 W. 48th St. (977-2269). (I–M) AE, DC, DS, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare. Try the $19.98 prix fixe. *342 W. 46th St. (977-7373). (M) AE, DC, MC, V.*

Estiatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. *125 W. 55th St. (245-7400). (E) AE, DC, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops, and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Mike's American Bar & Grill—A cozy Hell's Kitchen joint with a fun atmosphere, a theatrical crowd, and honest American food. Try the pork chops or the spicy chili. *650 Tenth Ave., near 46th St. (246-4115). (I–M) AE, TM, V.*

Molyvos—This interpretive Greek restaurant a stone's throw from Carnegie Hall is a large, stylishly rustic showcase for chef Jim Botsacos's serious Mediterranean menu. Sit at one of the tables up front for drinks and meze, or indulge larger appetites with dishes like grilled octopus, rabbit stifado, and vegetable dolmades. *871 Seventh Ave., nr. 55th St. (582-7500). (M) AE, DC, MC, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes fritto misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Tasting High Sobriety

It's no fun sipping H_2O when everyone else is sipping a burly red and making wine babble. So when my mate, the Roadfood Warrior, decided he had tippled more than his lifetime supply of intoxicants, he drifted in default to non-alcoholic beer. Quickly, he became a connoisseur, but not without suffering insult and harassment. It's bad enough when the waiter looks baffled and, missing the point, says, "No, but we have imported beer and light beer." More typical is the sneer or the derisive smile, reflecting Gallic pride that Le Fol de Rol would never traffic in such perversity. The rudest comeback came from the Texan wife of a Venetian chef, who flattened our spirits with a snappy "No, we haven't any. We like alcohol here." As if anyone would actually choose a no-jolt beer if he had a choice. (Although I do have friends who like the non-alcoholic as an icy low-calorie thirst-quencher—70 calories versus 120 to 150 for standard beers.)

Alas, not all alcohol-free brews are created equal. In the first shock of sobriety, my mate was cheered by the mere comfort of any alcohol-free clone. But once he discovered the imports, he couldn't bring himself to sip the pale American pretenders. If a restaurant offers nothing better than Coors, O'Doul's, or Sharp's, I figure whoever stocks the bar hates beer or has no pride. It's a definite plus if an owner offers to send someone out to buy some. And I'm impressed when a captain or waiter, sensing he is confronting a master hops-head, asks the Roadfood Warrior his preferences. "Clausthaler, Buckler, Thomasbrau, and Tourtel [a French contender we've never run into here]" is his answer. Indeed, the Soho Kitchen and Bar stocks five imports, including Warsteiner "Fresh" from Germany.

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PAULANER

With the Dallas Cowboys taking on the Oakland Raiders, and fat-free pretzels as palate cleansers (oh, what virtue), my mate invited a chef cousin to a tasting. Cousin Mitch found Anheuser-Busch's O'Doul's ("old-beer smell, faint tang") the "least worst of the worst" over Miller's Sharp's ("like somebody poured a little beer into a glass of water") and Coors ("stale, faded").

Of the imported castrati, Mitch preferred Heineken's Buckler from Holland, because it reminded him of the Schlitz or Rheingold in a can his dad would let him sip when he was a kid. "I'm even getting a little real beer agita," he confides. Agita? I ask. "Beer belch," he translates. The two are less thrilled by Haake Beck ("decent head, no finish"), and St. Pauli ("no head, very pale, but deeper with a little finish"), both from Germany. The slight bitterness of the Clausthaler, also German, has made it a favorite pickup and dinner brew for my guy. But today its unpleasant aftertaste makes Kaliber by Guinness—"real beer flavor and color, good initial hit, lingering taste"—the clear winner. Last word: Serve icy-cold. **GAEL GREENE**

Photograph by Michael Kraus.

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Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Palio—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of Italian dishes like spinach-and-ricotta gnocchi with a vegetable ragout, and artichoke-and-marjoram ravioli in fresh tomato sauce. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*

Pierre au Tunnel—Traditional French cuisine, served in thoroughly charming and comfortable surroundings. *250 W. 47th St. (575-1220). (M) AE, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Rio de Janeiro—Meat is back in a big way at this churrascaria rodizio, where eighteen different cuts of beef are barbecued over a charcoal pit and served nonstop, until you say uncle. Live Brazilian music Wednesday through Sunday; prix fixe menus available. *127 W. 43rd St. (575-0808). (I–M) AE, DC, DS, MC, TM, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (397-3737). (E) AE, MC, TM, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu. Tchotchkes can be had at the "general store" souvenir stand, and cigar smokers have their own room in which to exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meat-lovers. *121 W. 45th St. (869-4545). (I–M) AE, DC, MC, TM, V.*

Via Brasil—This casual, lively Brazilian restaurant serves generous portions of feijoada, the national ode to meat, plus other assorted poultry and seafood specialties like vatapa, a fish dish with coconut-milk sauce. Live music Wednesday through Saturday keeps things hopping. *34 W. 46th St. (997-1158). (M) AE, DC, DS, MC, TM, V.*

57th–60th Streets

Café Botanica—This American restaurant in the Essex House hotel is an airy, plant-filled respite from the congestion of Central Park South. Sunday brunch is a neighborhood fixture; at night, sample the chef's renditions of poached tuna Niçoise and rack of lamb. *160 Central Park So. (484-5120). (E) AE, DC, DS, MC, V.*

California Pizza Kitchen—With its 27 varieties of wood-fired pizzas from the open kitchen, CPK has finally arrived in New York City. Of course, those varieties include Thai-chicken and BLT pizzas. There is also a kids' menu. All menu items are under $10. *201 E. 60th St. (755-7773). (I) AE, DC, DS, MC, V.*

Deniz à la Turk—The focus in this casual East Side Turkish restaurant is on superlatively fresh fish. Nibble on appetizers like red beans in lemon and olive oil; mashed eggplant salad; and mussels stuffed with rice, pine nuts, and currants. The seafood and meat—like lamb chops, Turkish meatballs, and rib-eye steak—are char-grilled and succulent. *400 E. 57th St. (486-2255). (M) AE, DC, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and elegant, this Art Deco dining room in the Essex House on Central Park South also happens to have a very fine kitchen, turning out dishes like pyramid of tuna tartar and grilled tuna, and roasted lobster with vanilla bean and lemon pasta. And the artwork on the walls is by some very high-profile, and surprising, non-professionals. Dinner only; jacket required. *155 W. 58th St. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Club Macanudo—This plush, elegant shrine to cigar-smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edibles. The American menu, listing such offbeat items as warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Latin and Caribbean cuisines. Jackets required. *26 E. 63rd St. (752-8200). (M) AE, DC, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, TM, V.*

540 Park @ The Regency Hotel—Named for its address, this American grill at the Regency Hotel has a clubby, comfortable atmosphere. The regional, eclectic menu ranges from seared-tuna spring roll and chicken-fried lobster to barbecued duck and black-bean quesadilla. If the term "power breakfast" didn't originate here, it should have. *540 Park Ave., at 61st St. (339-4050). (M) AE, CB, DC, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Mustang Grill—Choose from over a hundred premium tequilas, and a southwestern menu offering dishes like pecan-honey-crusted chicken, chili-crusted lamb with jalapeño-potato gratin, and—for the less adventurous—your basic quesadilla. The late-night kitchen, comfortable Mexican furnishings, and a new cigar lounge encourage lingering. *1633 Second Ave., at 85th St. (744-9194). (I–M) AE, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from new chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

La Vela—A comfortable, unpretentious spot for Northern Italian food. Worth sampling are the zuppa di pesce, the risotto, and the wild-mushroom, black-olive, and goat cheese pasta. *373 Amsterdam Ave., nr. 77th St. (877-7818). (I) AE, DC, MC, TM, V.*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

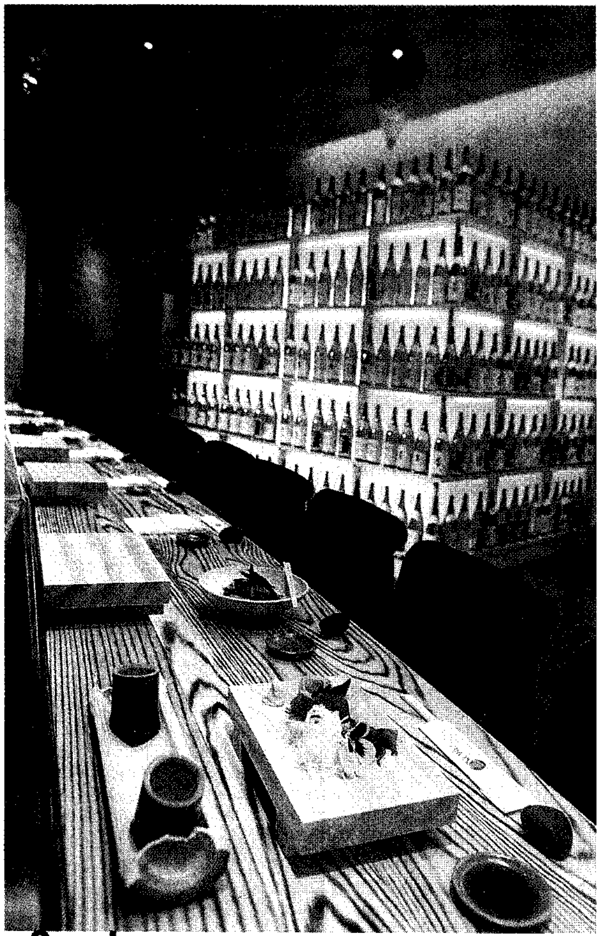
M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Merlot Bar and Grill—The overwrought, fantastic architecture of what was formerly Iridium restaurant has been converted into this toned-down homage to the grape Merlot, of which there are 50 varieties. Representative French-American menu items include Brie en croute and salmon with lobster potatoes. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New



Opening

Next-Door Neighbor

Besides a hammered-wok raw bar, where boat-fresh sea urchins, crabs, and oysters get drizzled with uzu and wasabi-lemon sauces; besides wok-seared whole fish served family-style; and besides considerably later hours than the adjacent Nobu mothership, Next Door Nobu offers something sorely needed at Drew Nieporent's bustling TriBeCa intersection: more space. The 70 seats in this David Rockwell–designed annex will doubtless be perpetually booked with Nobu overflow and private parties, but 70's better than nothing. (105 Hudson Street; 334-4445.)

Photograph by Warren Salowe.

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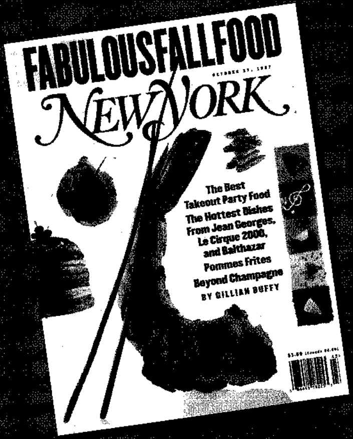
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American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The $42.50 dinner prix fixe, available Sunday through Thursday, is a great deal. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Pearson's Texas Barbecue—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much farther than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). (I) ($).*

Water's Edge—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. *44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V.*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

in concert

Bryn Terfel at Carnegie Hall

Classical Music

Tuesday, October 6

Chamber Orchestra Kremlin—Performs works by Vainberg, Gerber, Krymski, and Tchaikovsky. *Merkin Hall, 129 W. 67th St. (501-3330), at 8; $15.*

Kalichstein-Laredo-Robinson Trio—Performs Beethoven's Trio in E flat and Shostakovich's Trio No. 1. *92nd St. Y, Lexington Ave. at 92nd St. (996-1100), at 8; $30.*

New York New Music Ensemble—Performs Donald Martino's *Preludes I–IV, Trio,* and *Notturno* and Matthew Rosenblum's *And How War Yore Maggies?* and *Circadian Rhythms. Miller Theater, Columbia University, 2960 Broadway, at 116th St. (854-7799), at 8; $15.*

Wednesday, October 7

Berlin Philharmonic Orchestra—Performs Mahler's Symphony No. 3 in D minor, with contralto Anna Larsson, the Women of the Westminster Symphonic Choir, and the American Boychoir. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $30–$150.*

Lyric Chamber Music Society—Performs "A Gershwin 100th Birthday Celebration," with mezzo Rinat Shaham, pianist Richard Bishop, trumpeter Mark Gould, and others. *Kosciuszko Foundation, 15 E. 65th St. (279-4200), at 8; $25–$45.*

Kalichstein-Laredo-Robinson Trio—See 10/6.

Thursday, October 8

Berlin Philharmonic Orchestra—Performs Bruckner's Symphony No. 5 in B-flat Major. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $30–$150.*

New York Philomusica—Performs Mendelssohn's Quintet No. 2 in B flat and Schubert's Octet in F. *Merkin Hall, 129 W. 67th St. (501-3330), at 8; $20.*

Bargemusic—Performances of Beethoven's Trio for Violin, Viola, and Cello in D Major and Mozart's Divertimento in E flat for String Trio, with violinist Mark Peskanov, violist Toby Hoffman, and cellist Fred Sherry. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $15–$25.*

Lake Winnipesaukee Chamber Players—Perform Haydn's Quartet No. 6, Rachmaninoff's *Trio elegiaque,* and Schumann's Piano Quartet. *Great Hall, Cooper Union, 7 E. 7th St. (353-4195), at 8; $12.*

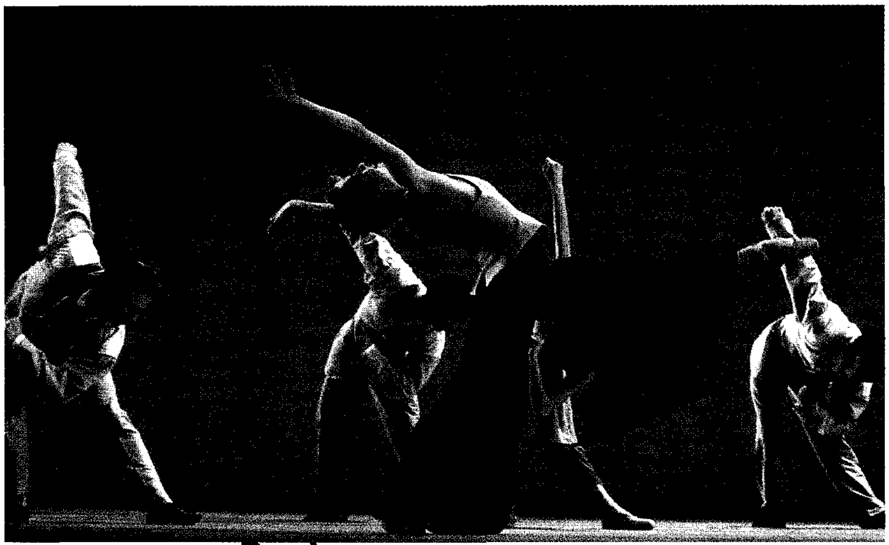
Friday, October 9

Berlin Philharmonic Orchestra—Performs works by Schumann, Strauss, Debussy, and Ravel, with soprano Renée Fleming and the Women of the Westminster Symphonic Choir.

Mark Pakman, Piano—Performs works by Prokofiev, Mozart, Schumann, and others. *92nd St. Y, Lexington Ave. at 92nd St. (996-1100), at 2; free.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."



Photograph by Lydia Pawelak.

Previews

Canadian Class

More than just cold winter winds are sweeping down from the Great White North this fall. After a ten-year absence, the National Ballet of Canada returns to City Center, performing James Kudelka's 'The Four Seasons' (pictured) and works by John Alleyne and soloist Dominique Dumais.

Sunday, October 11

Bryn Terfel, Bass-Baritone—Performs a duo recital with pianist Malcolm Martineau of works by Wolf, Debussy, Fauré, and others. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 2; $18–$70.*

The Met Chamber Ensemble—Performs works by Mozart, Schoenberg, Ligeti, and Poulenc, with baritone Mark Oswald. *Weill Recital Hall, 154 W. 57th St. (247-7800), at 5; $80.*

Bargemusic—See 10/8, at 4.

Opera

Metropolitan Opera—Performs Wagner's *Lohengrin,* 10/6 at 7 and 10/10 at 12:30; Puccini's *Tosca,* 10/7 at 7:30 and 10/10 at 8:30; Saint-Saëns's *Samson et Dalila,* 10/8 at 8; and Verdi's *Aida,* 10/9 at 8. *Metropolitan Opera House, Lincoln Center (362-6000); $25–$210.*

New York City Opera—Performs Gluck's *Orfeo ed Euridice,* 10/6 at 7:30 and 10/10 at 8; Rossini's *Il barbiere di Siviglia,* 10/7 at 7:30 and 10/10 at 1:30; Puccini's *Tosca,* 10/9 at 8; and a double bill of Weill's *The Seven Deadly Sins* and Orff's *Carmina Burana,* 10/11 at 1:30. *New York State Theater, Lincoln Center (870-5570); $20–$90.*

Amato Opera—Performs Puccini's *La Bohème,* 10/10 at 7:30 and 10/11 at 2:30. *319 Bowery (228-8200); $23.*

Dicapo Opera—Performs Bellini's *Norma,* 10/9 and 10/10 at 8, and 10/11 at 3. *Dicapo Opera Theater, 184 E. 76th St. (288-9438); $25.*

Gidon Kremer and Kremerata Musica—Perform *Maria de Buenos Aires,* a tango opera by Astor Piazzolla, 10/7–10/9 at 7:30. *Majestic Theater, Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn (718-636-4100); $20–$45.*

Dance

National Ballet of Canada—Performs three programs of dances by James Kudelka, John Alleyne, and Dominique Dumais, 10/6–10/10 at 8, and 10/10 and 10/11 at 2. *City Center, 131 W. 55th St. (581-1212); $30–$55.*

Compagnie Maguy Marin—Performs *Ramdam,* a dark comedy about the history of human communication, 10/6–10/10 at 8 and 10/10 and 10/11 at 2. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $32.*

Alvin Ailey Repertory Ensemble—Performs various works from the company's 1998–1999 season, 10/10 at 8. *Williamson Theater, College of Staten Island, 2800 Victory Blvd., Staten Island (718-982-ARTS); $25.*

Price Performing Arts Company—Performs dance-theater interpretations of Sean O'Casey's *Bed Time Story* and Dorothy Parker's *Here We Are,* with choreography by Mary Ford and featuring members of the Limón Dance Company, 10/12 at 8. *Clark Studio Theater, Lincoln Center (978-9180); $20–$25.*

Bill T. Jones/Arnie Zane Dance Company—Performs *We Set Out Early . . . The Visibility Was Poor,* with choreography by Jones set to the music of Stravinsky, Cage, and Vasks, 10/6–10/10 at 7:30, and 10/11 at 3. *Opera House, Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn (718-636-4100); $15–$45.*

nightlife

Rigby...Phair...¡Cubanismo!

Concerts

Barenaked Ladies—North-of-the-border jangle-pop from a group of guys who make the Crash Test Dummies look like the swingingest cats in town. 10/7 at 8 P.M. *Madison Square Garden, Seventh Ave. at 32nd St. (307-7171). $32.*

Judy Carmichael—The Grammy-winning pianist's performance is followed by a film presentation and discussion. 10/9 at 7 P.M. *Riverside Church, 91 Claremont Ave., bet. 120th and 122nd Sts. (874-2929). $10–$15.*

In-Young Sohn Dance Company—With musicians from the National Center for Korean Traditional Performing Arts. 10/11 at 7 P.M. *The Kaye Playhouse/Hunter College, E. 68th St. bet. Park and Lexington Aves. (772-4448). $25.*

Janet Jackson—Who'd have thought that two-plus decades into the family's career, Janet would be the last Jackson with even a shred of credibility to her name? On second thought, given the alternatives—La Toya? Jacko himself?—it does start to make sense. With Usher. With Usher. 10/6 at 8 P.M. *Continental Airlines Arena, East Rutherford, N.J. (212-307-7171). $25.25–$100.25.* 10/10–10/11 at 7:30 P.M. *Madison Square Garden, Seventh Ave. at 32nd St. (307-7171). $40.25–$125.25.*

"Jazz Insights—The Legacy of Charlie Parker"—10/13: Betty Harris. All sessions at 7:45 P.M. *The New School, 66 W. 12th St. (229-5488). $20.*

Elton John—Now that he's been accorded elder-statesman status, Elton can take over New York City—or at least the Garden—for days on end. And some of his twinkle-toed glamour may be just what the city needs to wipe the smirk off its collective face at the moment. 10/13–10/15 at 8 P.M. *Madison Square Garden, Seventh Ave. at 32nd St. (307-7171). Sold out.*

Rais Khan and Rashid Khan—Two of India's premier classical musicians, sitarist Rais and vocalist Rashid (no relation) are backed by tablaists Samar Saha and Ananda Gopal Bandopadhyay. 10/9 at 9 P.M. *Symphony Space, Broadway at 95th St. (864-5400). $26 and $35.*

Klezmatics & Chava Alberstein—The soul-stirring, radical Jewish-roots band teams up with the passionate Israeli vocal star. 10/10 at 8:30 P.M. *Town Hall, 123 W. 43rd St. (840-2824). $25 and $30.*

Gladys Knight—10/8 at 7:30 P.M. *N.J. Performing Arts Center, Newark, N.J. (888-GO-NJPAC). $25–$75.*

Nana Mouskouri—The glasses, the polylingual gymnastics, the faintly raspy voice. All could mean only one thing: the return of Greece's biggest star, in town to promote her new collection of "spirituals." 10/13 at 8 P.M. *Avery Fisher Hall, Lincoln Center (875-7000). $27.50–$50.*

Penn & Teller—Magic as the new rock and roll is certainly a more compelling notion than, say, stand-up comedy as the new rock and roll. With luck, the voluble duo still has the "Spirit Chair" the MIT Media Lab built for their last appearance in the area. 10/9–10/10 at 8 P.M. *New Jersey Performing Arts Center, 1 Center St., Newark, N.J. (888-GO-NJPAC). $10–$44.*

Liz Phair—Phair's live track record is a fairly mixed bag: Half the time, she's a rock-and-roll redeemer, tossing off smart riffs with casual aplomb; at some dates, though, the Chicago singer-guitarist has been so nervous she's actually missed chords, hit bad notes, the works. Given the polish and professionalism of her new *Whitechocolatespaceegg*, Phair seems likely to deliver one of her top-notch performances at this show. 10/8 at 8 P.M. *Roseland, 239 W. 52nd St. (307-7171). $18.*

Talent

Phair Play

Though it avoids the four-lettered shocks of her first album, Liz Phair's *Whitechocolatespaceegg* rocks with more nuanced intensity than the Chicago singer-guitarist has previously mustered. Expect similar levels of brilliance from her at Roseland, October 8. (See "Concerts.")

Photograph by Katrin Thomas.

Royal Crown Revue—The biggest (and arguably the best) of the West Coast neo-swing outfits, these nostalgia-happy hoppers come out with their horns blazing and don't stop till the dancers have dropped. 10/9 at 7:30 P.M. *Roseland, 239 W. 52nd St. (777-1224). $21.*

Andreas Vollenweider—10/9 at 9 P.M. *Avery Fisher Hall, Lincoln Center (875-7000). $25–$40.*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Clubland

Acme Underground—Once a skanky afterthought beneath a Cajun eatery, this intimate club has been overhauled, been cleaned up, and become the unlikely venue of choice for big-name rockers and legitimate up-and-comers alike. 10/7: Antietam; Sue Garner; Les Batteries. 10/8: Hippopotamus; Brooklyn Drums; Sleeping Pilot. 10/9: David Ellis Group; Cherry Twister. 10/10: "Museum of Sound Recording Benefit." Citizen One; 0-1-0; Composter's Society; Pat McGuire Band. *9 Great Jones St., downstairs (420-1934). $.*

Arlene Grocery—The Lower East Side's newish, hippish, and appealingly inexpensive (okay, free) rock and folk venue. 10/7: Church of Betty. 10/8: Scout. 10/9: Tammy Faye Starlight. 10/10: Richard X. Heyman. *95 Stanton St. (358-1633). $.*

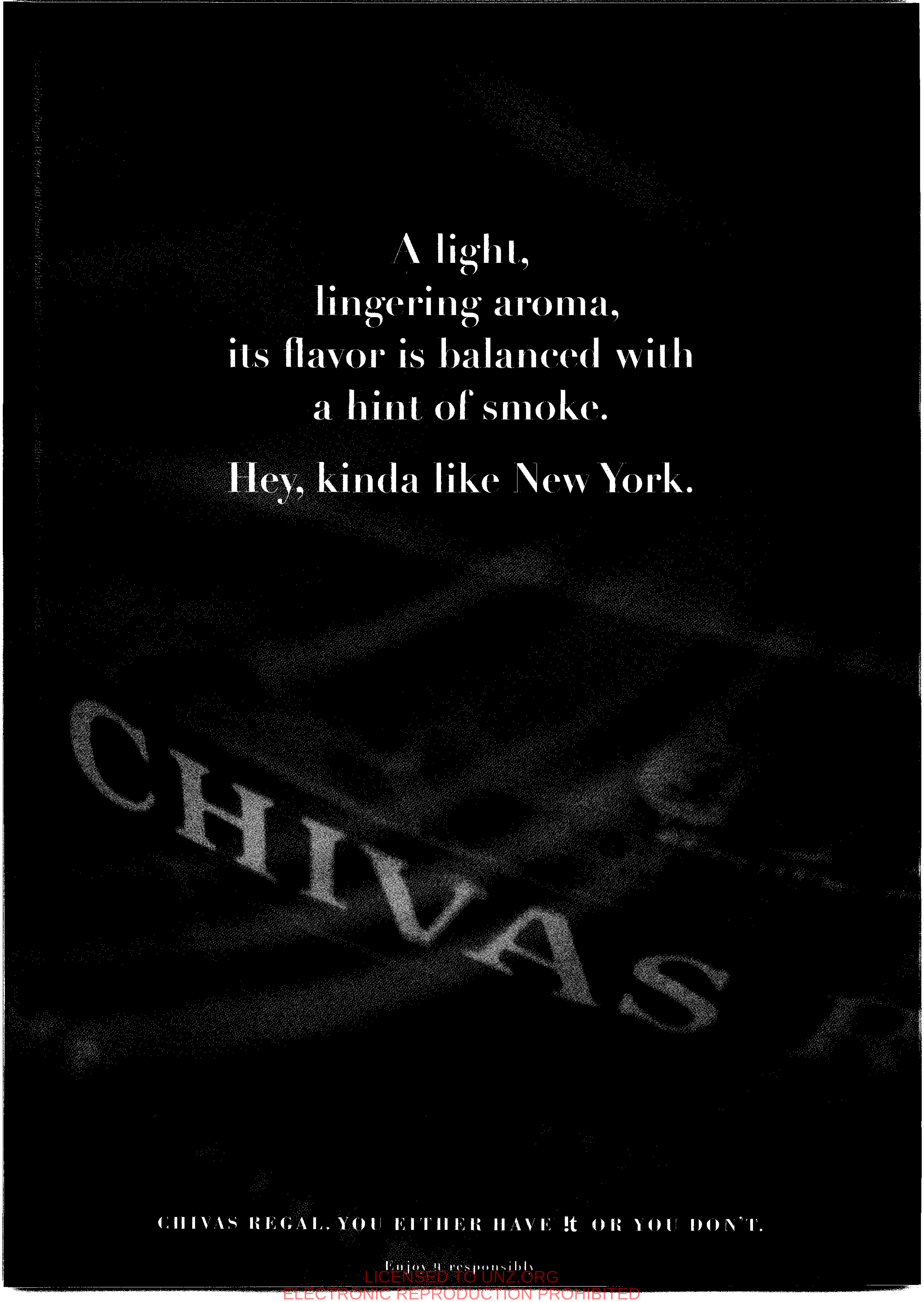
Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 10/7: Susan McKeown; Christine Lavin; 5 Chinese Brothers; Aztec Two-Step. 10/8: Eddie From Ohio; Lowen & Navarro. 10/9: John Eddie; Toshi Reagon with Big Lovely. 10/10: Bad Livers. *15 W. 4th St. (228-7880).*

Bowery Ballroom—The Mercury Lounge's roomy new Lower East Side outpost, where up-and-comers can hone their big-room chops. 10/9: Man or Astro-man?; Clone Project Alpha; Famous Monsters. 10/10: Mary Lou Lord. 10/11: Chris Whitley; Alejandro Escovedo; Peter Case. 10/13: Cake. *6 Delancey St. (533-2111).*

Brownies—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 10/6: Baby Steps. 10/7: Birdy; Rachel Sage. 10/8: Hub. 10/9: Tom Freund. 10/10: Don Fleming; the Gefkens. *161 Ave. A, at 11th St. (420-8392). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 10/6: Jimi Natale. 10/7: Mason Casey. 10/8: Paul Whistler & the Wheels. 10/9: Elvin Bishop. 10/10: Heavy Metal Horns. 10/12: 9 Degrees Below Zero. 10/13: Scotty Mac & the Rockin' Bonnevilles. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—Originally a glam-trash revival hall, this two-level East Village funhouse now reflects the



A light,
lingering aroma,
its flavor is balanced with
a hint of smoke.
Hey, kinda like New York.
CHIVAS
CHIVAS REGAL. YOU EITHER HAVE It OR YOU DON'T.
Enjoy it responsibly
Chivas Regal 12 Year Old Worldwide Blended

neighborhood's cultural diversity, with indie-rock and punk bands sharing the venue with some of the city's wackiest parties. 10/6: Cosmic Psychos. 10/7: The Unfinished; Electric Bushmen. 10/8: The Voluptuous Horror of Karen Black; Clay People; Golden Showers. 10/9: Ebeling Hughes. 10/10: Toilet Boys; Texas Terri & the Stiff Ones; the Chicken Hawkes; Candyass. *15 St. Marks Pl. (674-7959).*

The Cooler—The meatpacking district's subterranean, steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. *416 W. 14th St. (229-0785). $.*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling bassist with a freshness and authority rarely seen in jazz today. 10/8–10/9: David S. Ware Quartet. 10/12: Lina Koutrakos. 10/13–10/14: Kahimi Karie; Momus. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 10/6: Reel Big Fish; Spring Heeled Jack USA; Frenzal Rhomb. 10/7: Edwyn McCain. 10/8: The Radiators; Merl Saunders & The Rainforest Band. 10/9–10/10: The Radiators. 10/12: Incubus; System of a Down. 10/13–10/14: Henry Rollins. *17 Irving Pl. (777-6800).*

Knitting Factory—The ever-expanding Disneyland of downtown music, with three floors, four stages, four microbrew-bearing bars, and some of the biggest names in now music. Chill out in the sub-basement Old Office lounge. 10/6: Doctor Nerve; Harpy. 10/7–10/12: David Byrne. *74 Leonard St. (219-3055). $*

Life—Okay, we give. It *is* the only hip place on Bleecker Street, even if the doormen can get a little tough on those they deem unworthy. What bouncers don't? Wednesday night's "Lust For Life" gets you in touch with your inner rock-and-roll rump-shaker. Every Sunday night, "Flick6ix," whose hosts show campy films and stage appropriately themed live entertainment, takes over. 10/7: Bile; Demonspeed. 10/8–10/10: Lydia Lunch. *158 Bleecker St. (420-1999).*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. Every Sunday, it's Manny's World Famous Blues. 10/6: Michael Parrish Band. 10/7: Lonnie Youngblood. 10/8: Angela Strehli. 10/9: Water Street. 10/13: Dana Fuchs. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUES).*

Maxwell's—After a couple years' dormancy, New Jersey's (and perhaps the tri-state area's) finest rock club is back with a vengeance. 10/8: Sex Pod. 10/9: Tom Tom Club; Lowen & Navarro. 10/10: Combustible Edison. 10/11: Man Or Astro-Man?; Clone Project Gamma; the Bomboras; Ultrababyfat. 10/12: Fuel; Solution A.D. *1039 Washington St., Hoboken, N.J. (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more au courant time slots of MTV. 10/6: Block, Twelve Hour Mary; Matthew Puckett. 10/7: The Corrs. 10/8: Amy Rigby (see page 126). 10/9: Booga Sugar; Maek Pender; Destiny. 10/10: Rogue's March, Hugh; Genghis Angus. 10/13: Mike Peters. *217 E. Houston St. (260-4700). $.*

S.O.B.'s—The city's premier world-music, reggae, and soul-jazz venue, presenting acts that could fill stadia back home and local talent that might one day do the same here. Most nights, sets at 10 and midnight. Through 10/9: New York's First Annual Cuban Music Festival. 10/6: Ralph Irizarry y Timbalaye; Son De La Loma; M.C. Vicki Sola. 10/7–10/8: ¡Cubanismo! 10/9: Son 14; Jimmy Bosch; M.C. Nancy Rodriguez. 10/10: Juliana Acquino. 10/12: Joe Cuba. *204 Varick St. (243-4940).*

Shine—Open since December, Shine's still attracting crowds, and the usual celebrity suspects, like John-John, Wesley Snipes, megacool old-timers like Jimmy Plant and Robert Page, and Leo, Leo, Leo! *285 West Broadway, at Canal St. (941-0900).*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. Fridays and Saturdays at 8 P.M., the Supper Club's house big band swings with abandon. *240 W. 47th St. (921-1940).*

Tonic—10/11: Don't be put off by his trademark flip-flops and tropical-print shirt: New Zealand's Chris Knox is that rare singer-songwriter with a genuine sense of humor (and not some cloying shtick, either—just a chucklingly wry take on the world). He's been around long enough to be a legend, and in some (very limited) circles, he is. If there were justice in the world, though, fifteen-plus years' hard work would have landed Knox on a bigger stage than this Lower East Side sweatbox's. *107 Norfolk St. (358-7503). $.*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning midstage column by arriving early. 10/6: Better Than Ezra; Athenaeum; Possum Dixon. 10/8: King's X; Galactic Cowboys; Modern Yesterday. 10/9: The Church; Poem Rocket; the Rosenbergs. 10/10: Funky Meters. 10/11: Run DMC; Large Professor; Non-Phixion. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. Monday is the long-running drum-and-bass extravaganza "Konkrete Jungle." 10/6–10/7: Leftover Salmon. 10/8: Greyboy All Stars. 10/9: Agents of Good Roots; Huffamoose. 10/10: Blindman's Sun. 10/11: The Scofflaws. *161 Hudson St. (966-5244) $.*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko

Talent *Mod* No More

Not too long after the Shams split up in the mid-nineties, one of the trio's principals, Amy Rigby, released one of the most candid and bittersweet albums of the decade. *Diary of a Mod Housewife* was a song cycle chronicling the frustrations of a doomed marriage, and the ensuing divorce, in wryly excruciating detail. Two years later, Rigby's second solo album, *Middlescence,* moves beyond *Housewife's* concerns—elaborating the travails of dating as a single mother ("What I Need"), confessing the shame of thrift-shopping for children's clothes ("As Is"), and casting a backward glance at a few fast-receding pleasures ("Calling Professor Longhair," "The Summer of My Wasted Youth"). Rigby wrote some of the Shams' countrified songs, but not whole albums' worth: So did the unfortunate events addressed on *Housewife* actually trigger this new flood of material? In a word, no. "In fact, I think I used to write more songs than I do now," says Rigby. "I have tapes and tapes and tapes, going back to the mid-eighties. I *am* more likely to perform the songs that I write now, though." Either way, the Williamsburg singer-guitarist is certainly covering more musical territory than ever: The raucous country-rock of "Raising the Bar" recalls *Housewife's* twangier moments, but the Ronnie Spector surge of "All I Want," the nerdy bossa nova of "Laboratory of Love," and the touching hilarity of "Give the Drummer Some" are all new. In another change from the last album, *Middlescence* features no references to crappy day jobs. Don't draw any inferences, though: "I'm on my lunch break right now," laughs Rigby. "But I always temp at the same office, and my co-workers are some of my biggest fans. They do stuff like go down to Coconuts and ask if they carry my album." Rigby celebrates the release of *Middlescence* (available, we hope, at Coconuts everywhere) at Mercury Lounge, October 8.

ETHAN SMITH

Photograph by Amy Rigby.

Akiyoshi Jazz Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. 10/6–10/8: Kurt Elling & His Trio. 10/9–10/10: John Patitucci Quartet. 10/13: Frank Foster Big Band. Sets at 9 and 11 P.M. $10–$30 cover; $10 minimum. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30 P.M. 10/6–10/11: Nancy Wilson & Her Trio. *131 W. 3rd St. (475-8592).*

Citron 47—Sets start at 9:30 P.M. Mondays: Chuck Wilson's Jazz Quartet. Tuesdays: Cafe. Sundays: Jon Sholle. Wednesdays and Fridays: The Stingers. Thursdays: Eric. *401 W. 47th St. (397-4747). $10 minimum.*

Dharma—An elegant little gem of a club, serving sounds from funky bop to "out" experimentalism on the historic shopping thoroughfare—just don't pay retail. Sets at 7 and 10 P.M. *174 Orchard St. (780-0313). $.*

Guggenheim Museum—Fridays and Saturdays, from 5 to 8 P.M., some genuinely happening players hit the lobby for jazz in the round. Through October, flautist Jamie Baum fills the rotunda with trilling tones. *1071 Fifth Ave., at 88th St. (423-3500). Free with museum admission.*

Iridium—In the cozy basement across from Lincoln center, you'll find some of the finest chow in jazzland, plus formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 10/6–10/11: Frank Foster Quartet. Sets at 8:30 and 10:30 Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Jazz at Noon—East midtown's long-running Friday-afternoon jam session—where Dizzy Gillespie, Clark Terry, and Elvin Jones have all been visiting scholars—returns for its thirty-third season, with the usual high-caliber house band. 10/9: Dr. Billy Taylor. Noon–2:30 P.M. $5 cover. *San Martin Restaurant, 143 E. 49th St. (832-0888).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. The crowds are still thin on weeknights, which is a good thing for audiences: You can't keep a scene like this secret for long. Monday, Tuesday, and Friday at 5:30 and Saturday at 7 P.M., Irish guitarist David O'Rourke swings in the upstairs 27 Standard bar. 10/6–10/11: The Hilton Ruiz Quartet. Sets Sun. and Tues.–Thurs. at 8 and 10 P.M., Fri. and Sat. at 8 P.M., 10:30 P.M., and midnight. $10–$15 cover on weekdays, $15–$20 cover on Fri. and Sat.; $10 minimum all nights. *116 E. 27th St. (576-2232).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. 10/9: The New Jazz Composers Quartet. All shows at 5:30 P.M. *11 W. 53rd St. (708-0480).*

Showman's Café—Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. *375 E. 125th St. (864-8941). $.*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10 P.M. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11 P.M., with extra sets Fri. and Sat. at 12:30 A.M. 10/6–10/11: Hamiett Bluiett Group. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, this alcohol-free sub-Delancey hole-in-the-wall's got its sights set on the Knitting Factory crowd. 10/7: Gianni Gebbia, with Lukas Ligeti and Elliott Sharp. 10/8: Roy Campbell's Other Dimensions in Music; Gold Sparkle Band. 10/9: Karen Mantler & Michael Evans, featuring Kato Hideki and Eric Mingus. 10/10: Judi Silvano, with Gerry Hemingway and John McKenna. *107 Norfolk St. (358-7503). $.*

Talent

Cuba Maxima

Traditional without being nostalgic, smoking without being a cigar, Latin supergroup ¡Cubanismo! get S.O.B.'s jumping for two red-hot nights, October 7 and 8. (See "Clubland.")

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 10/6–10/11: Roy Haynes Quartet. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Zinno—Recently renovated, this pretty Italian restaurant has moved its stage into the large dining room—affording good sight lines from most of the tables (though largely obscuring the view from the bar), and shifting the place's feel from restaurant-with-jazz to jazz-club-with-dining. *126 W. 13th St. (924-5182).*

Comedy

Carolines Comedy Club—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. "Mondays, "New Talent Night," hosted by Eddie Brill. 10/8–10/11: Gary Owen; Kevin Meaney. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$18.50; two-drink minimum.*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Through 10/11: Greg Giraldo; Dave Attell; Mitch Fatel; Jim David; Tom Papa; Godfrey; Wanda Sykes-Hall. Shows Fri. at 9 and 11 P.M.; Sat. at 8:30 P.M., 10:15 P.M., and midnight; and Sun.–Thurs. at 9 P.M. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 10/5–10/11: Greg Rogel; Richie Byrne; Ben Creed; Jim Norton. Shows Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. Shows Sun.–Thurs. at 8:30 P.M.; Fri. at 9 and 11 P.M.; and Sat. at 8:30 and 10:30 P.M. Cover is $12 Fri. and Sat., $8 on weeknights; two-drink minimum. 10/7: Risa Barash. 10/9–10/10: Todd Barry; Tom Rhodes; Wali Collins. *34 W. 22nd St. (367-9000).*

Luna Lounge—At Monday night's "Eating It," veterans of *The State* and *Saturday Night Live* turn up regularly, as does Janeane Garofalo. Expect lots of personal monologues, of a post–Spalding Gray variety, plus the odd freak in dime-store costumes and glitter-encrusted wings performing numbers from the *Krofft Superstars* show. Some of it is successful, some is not, but none of it is Jay Leno warmed over. $5 cover. *171 Ludlow St. (260-2323).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 10/9–10/10: Vanessa Hollingshed; Orny Adams; Andrés Fernandez; Joe Mulligan; Jason & Randy Sklar. Cover is $7–$12. Shows Sun.–Thurs. at 7 and 9 P.M.; Fri.–Sat. at 7, 9, and 11:30 P.M. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. Through 10/10: Mary Cleere Haran. 10/12: "Social Note: An Evening With Dorothy Parker." *59 W. 44th St. (840-6800).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (741-9105).*

Cafe Carlyle—Through 10/11: Barbara Cook. Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band. Sets at 8:45 and 10:45 P.M. $50 ($25 for Davis's late, Woody-free set); no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Eighty-Eight's—A West Village venue whose unassuming façade conceals a top-notch little theater within. $15, with a two-drink minimum. 10/10: Harvey Fierstein. Every Thursday and Friday in October, Australia's Combo Fiasco. Shows start at 8 P.M. *228 W. 10th St. (924-0088).*

Rainbow and Stars—Romance, prewar charm, and wood paneling, hundreds of feet above midtown. 10/13–10/31: David Campbell. Tues.–Thurs. at 8:30 P.M.; Fri.–Sat. at 8:30 and 11 P.M.; seating for dinner is at 6:30 P.M. $40 cover. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—Fridays, John Malino's combo plays jazz standards. No cover; $12 minimum. *234 W. 44th St. (221-8444).*

Wesla Whitfield—In "Life Upon the Wicked Stage." 10/13–11/1. Tues.–Fri. at 8 P.M.; Sat at 3 and 8 P.M.; Sun. at 3 and 7 P.M. *Kaufman Theater, 534 W. 42nd St. (239-6200). $35.*

Photograph by Cally Martin.

themix

Breast Cancer Awareness...Eudora Welty

John Leonard's TV Notes

Mercy Point (Tuesdays; 9 to 10 P.M.; UPN) wants to be *ER* in outer space, with Joe Morton, Maria Del Mar, Brian McNamara, and Alexandra Wilson as crisis-junkie "mednauts" who are on the cutting edge of a lot of odd-looking aliens, sometimes with some android and some holographic help. In the opener, besides sibling rivalry and a "viral bomb," we get a comatose pilot who must be saved from a "memdata retrieval" that would leave the body as so much disposable waste. Standard sci-fi issue, attractive people, nifty special effects.

Seven Days (10/7; 8 to 10 P.M.; UPN) is the two-hour pilot of a new series in which CIA black-ops nutcase Jonathan LaPaglia is rehabilitated to solve contemporary crises by zipping back a week in time to fiddle with whatever went wrong, like the assassination of the president of the United States by the usual Russian dissident nationalist terrorists. If he can save the life of his own son at the same time, fair enough. Pac-man meets *Armageddon*.

Columbo: Ashes to Ashes (10/8; 9 to 11 P.M.; ABC) brings back Peter Falk in a raincoat to foil Patrick McGoohan, who also directs. Wonderful to see both of them again. You would think McGoohan, who has been exposed as a killer at least once before in this long-running series, would know better this time than to try to hide anything from him, even as an undertaker who can make dead bodies disappear—including the overdressed body of noisy TV gossip columnist Rue McClanahan. Sally Kellerman also enjoys herself in one of the sprightlier installments.

Basil (10/8; 9 to 11 P.M.; Romance Classics) goes deep into the bottom of the Wilkie Collins barrel to dig up Jared Leto as an aristocratic lad who will be plotted against in the ever-popular nineteenth century by Christian Slater, whose sister was done wrong by Jared's dad, which revenge will involve a pre-Raphaelite Claire Forlani, who sleeps with Christian while marrying Jared before he turns into a novelist sort of like Wilkie, not to mention castles and sea coasts, cliffs and cleavers, a white horse and several peacocks, all of them looking exceedingly spiffy by the direction of Radha Bharadwaj.

Universal Horror (10/9; 8 to 10 P.M.; TCM) lets Kenneth Branagh talk at us and chat with the likes of Ray Bradbury and Fay Wray while we are watching Kevin Brownlow's tour of the studio archives, from the silents to the screamies, in search of vampires, phantoms, King Kongs, Mr. Hydes, invisible men, and Frankensteins. Before and after, TCM is showing 40 of Hollywood's scariest flicks.

Dollar for the Dead (10/11; 8 to 11 P.M.; TNT) lets Sergio Leone's old production team set up shop in their beloved Spanish stamping grounds, with Gene Quintano directing Emilio Estevez, William Forsythe, Howie Long, Ed Lauter, Jonathan Banks, and Joaquim de Almedia in a spaghetti-western homage in which everybody—federales, banditos, dustbusters, desperadoes—is looking for half a million dollars in buried Confederate gold except Emilio, who is looking for a south-of-the-border place to hide, and Howie, the ex–Oakland Raider who is looking to pig-kick Emilio. There are also hints in this agreeable flimflam of Butch and Sundance. What there aren't are any women.

A Marriage of Convenience (10/11; 9 to 11 P.M.; CBS) asks Jane Seymour to marry James Brolin so that 7-year-old David Kaye will have both a mother, even though Jane is his aunt, and a father, even though James was rather late in finding out he really was. You may find yourself wishing for a movie about real problems in the real world that can't be solved by Jane running her advertising business on the Internet and James having more money than he knows how to apologize for. But hey. The main impediment to this true romance is that Jane can act and James can't.

Radio Highlights

Casper Citron—Saturdays at 10 P.M. 10/10: Dr. Thomas H. Crook and Brenda Adderly, M.H.A., authors of *The Memory Cure;* Dr. Ian Douglas-Hamilton discusses the techniques used to make the new IMAX film *Africa's Elephant Kingdom*. WOR, 710 AM.

The Lewis Burke Frumkes Show—Sundays at 8 P.M. 10/11: Richard North Patterson, author of *No Safe Place*. WPAT, 930 AM.

The Written Word

Cathleen Schine—10/8 at 7:30 P.M.: Reading from *The Evolution of Jane*. Barnes & Noble, 2289 Broadway, at 82nd St. (362-8835); free.

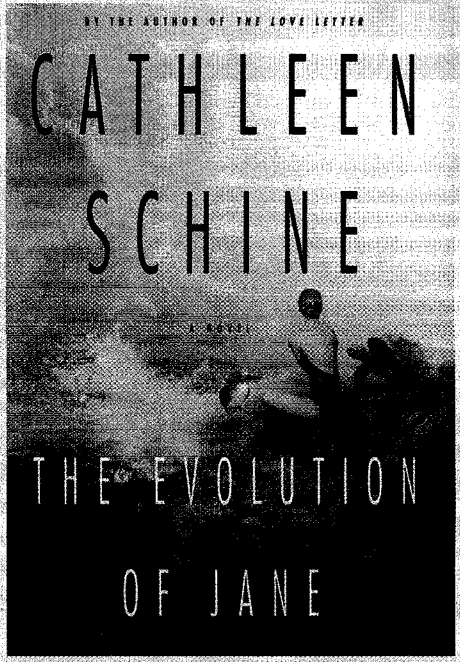
"Works in Progress"—10/11 at 8 P.M.: A monthly meeting of downtown musicians and writers hosted by Laura Galpin and Kathryn Lineberger of the now extinct band Fluffer. Readers include Nicole Blackman, Todd Colby, and Christine ZeMaio. Luna Lounge, 171 Ludlow St. (581-2837); free.

Jim Carroll and Darius James—10/7 at 8 P.M.: Jim Carroll, author of *The Basketball Diaries*, and Darius James, author of *Negrophobia*, read from recent work. Poetry Project/St. Marks Church, 131 E. 10th St. (674-0910); $7.

Linda Troeller and Marion Schneider—10/6 at 6 P.M.: Reading from their cross-cultural study *The Erotic Lives of Women*. Rizzoli, 454 W. Broadway (674-1616); free.

In Print
Survival of the Wittiest

"These are from the good old days when naturalists killed things," Cathleen Schine says, looking at a stuffed black bear frozen in mid-growl at the American Museum of Natural History. "When men were men and animals were specimens." We are trying to find the Hall of Biodiversity, which explores some of the same questions Schine considers in her fifth novel, *The Evolution of Jane*, but she is easily distracted. "Ooh, she really didn't age well," Schine says, pointing at a waxy Neanderthal gnawing the fat off an animal hide. Schine has a habit of pairing emotional and intellectual dilemmas in her work: In *Rameau's Niece*, it was the pull of adultery and the theories of the Enlightenment; this time, it's the disintegration of friendship and Darwinism. "If a gorilla can only mate with a gorilla, and they can only have little gorillas, then at what point can they ever become human?" she wonders. "There is a statistical DNA boundary, of course, but it still drives me nuts." In Schine's novel, however, "Jane has to embrace not knowing—the point is really that everything does not revolve around her, no matter how hard she ponders and theorizes. Now, for those of us who are truly narcissistic, this is a very radical idea." We are coming to the gem-and-mineral area, where giant, bright stones gleam in the dark. "I love it here," Schine sighs, her face pressed close to a case packed with gigantic diamonds. "I got into geology from reading all this Darwin, and I find it dovetails nicely with my secret bourgeois love of jewelry." Schine will be reading at Barnes & Noble on October 8 at 7:30 P.M. **ARIEL LEVY**



Photograph courtesy of Houghton Mifflin.

Happening **Eudora Welty, arguably the most respected southern writer living today, wrote in her memoir, "The time as we know it subjectively is often the chronology that stories and novels follow: it is the continuous thread of revelation." Certainly, this is the elevated ordering of Welty's own work. On October 8 at 8 P.M., Richard Ford, Ann Beattie, William Maxwell, Randall Kenan, Joyce Carol Oates, and others pay tribute to Welty at the 92nd Street Y.**

Kim Wozencraft—10/8 at 6:30 P.M.: Reading from *The Catch.* Rizzoli, 454 W. Broadway (674-1616); free.

Daniel Drennan—10/9 at 7 P.M.: Reading from *The New York Diaries.* A Different Light, 151 W. 19th St. (989-4850).

Eric Bentley—10/6 at 7 P.M.: Reading from *Bentley on Brecht.* Barnes & Noble, 1972 Broadway, at 66th St. (595-6859); free.

Lectures and Panels

"Poems for the Millennium: The Modern Experiment as a Global Poetics"—10/7 and 10/17 at 4 P.M.: Explore the range of innovations and discoveries that have transformed the formal, experimental, performative, and social basis of poetry over the past century with Jerome Rothenberg. Poets House, 72 Spring St., second floor (431-7920); free.

"Making Sense of the Molly Maguires"—10/8 at 7 P.M.: A lecture on the nineteenth-century Irish labor movement by Kevin Kenny. NYU's Glucksman Ireland House, 1 Washington Mews (998-3950); $5.

Leon Botstein—10/8 at 7 P.M.: The president of Bard College speaks on French music and national identity in the late 19th century. French Institute Alliance Française's Tinker Auditorium, 22 E. 60th St. (355-6160); $8.

Paul Davis—10/9 at 6 P.M.: The renowned graphic artist will speak and show examples of his work. SVA Amphitheater, 209 E. 23rd St. (592-2010); free.

"The Lost Tomb: The Burial Site of the Sons of Rameses II"—10/6 at 8:15 P.M.: Dr. Kent Weeks, Egyptologist at the American University in Cairo, discusses the tombs that could shed light on ancient and biblical history. 92nd St. Y, 1395 Lexington Ave. (996-1100); $18.

"Preventing Breast Cancer—From Dream to Reality"—10/7 at 6 P.M.: A discussion with Dr. Alison Estabrook, Dr. Eric Moore, and Dr. Ellen Gold. St. Luke's-Roosevelt Hospital Center, Tenth Ave. at 58th St., second floor, Conference Room B (523-7252); free.

Catharine A. MacKinnon and Andrea Dworkin—10/9 at 7 P.M.: The two activists talk about their work against pornography, and actors will read from the testimony they gave before the Minneapolis City Council in 1983. The New School, 66 W. 12th St. (229-5488); $5.

"Women Confront Cancer"—10/20 at 6 P.M.: A discussion of the new book with authors Margaret J. Wooddell and David J. Hess, and three of the women they interviewed. NYU's Bobst Library, 70 Washington Sq. So. (226-6563); free.

BCRF's 3rd Annual Luncheon and Symposium—10/20 at 9:30 A.M.: A discussion on hormones and breast cancer followed by a luncheon and awards ceremony, honoring Dr. Benita Katzenellenbogen and Ralph Lauren. The Waldorf Astoria, 301 Park Ave., at 50th St. (572-5741); $350–$1,000.

Tours

Gramercy Park—10/10 at 10 A.M.: Explore the architectural and literary heritage of one of New York's most interesting neighborhoods. Call 265-2663 for reservations and meeting place; $5.

"From Indian Village to Working Port: The History of the West Village Waterfront"—10/10 at 3 P.M.: A walk exploring four centuries of Greenwich Village's maritime history with Dr. Steven H. Jaffe. Call 924-3895 for reservations and meeting place; $12–$15.

Brooklyn Bridge to Brooklyn Heights—10/10 at 1: A walk across the bridge and through the city's first suburb, focusing on the history, architecture, and people of this unique area. Stops include Plymouth Church and Walt Whitman's childhood home. Meet at the front steps of City Hall. Call 439-1090 for more information; $10.

Historic New York Walking Tour—10/11 at 2 P.M: Stops include St. Paul's chapel, Trinity Church, New York Stock Exchange, Castle Clinton, and more. Meet at the northeast corner of Fulton St. and Broadway. (979-2388); $10.

Edith Wharton's New York—10/11 at 1: Joyce Mendelsohn leads an exploration of Wharton's West 23rd St. neighborhood. Stops include her home, her church, and the streets that figure in her work. Call 996-1100 for meeting place and reservations; $18.

The World of Hasidim—Sundays at 9:30 A.M.: A round-trip bus and walking trip through Crown Heights. Witness the writing of an actual Torah scroll, and visit a Hasidic synagogue, library, and kosher deli. Meet at the New York Public Library at 42nd St. and Fifth Ave. For further information, call 800-838-TOUR; $36 includes lunch.

Metropolitan Opera Backstage— Weekdays at 3:45 P.M. and Saturdays at 10 A.M.: A unique behind-the-scenes view of the creation of the opera. Includes costume and set design, the performers' rehearsal facilities and dressing rooms, and the opulent auditorium. At Lincoln Center; call 769-7020 for reservations; $4–$8.

GAME WEEK

HOME ● AWAY ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
GIANTS							ATL ESPN 8PM
JETS							STL CBS 4PM
	10/5	10/6	10/7	10/8	10/9	10/10	10/11

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Events

New York Tribal Antiques Show—10/8–10/11: The fourth annual exhibit of tribal and ethnographic art and antiques from the Americas, Africa, Asia, and Oceania; with 67 galleries and dealers. The 26th St. Armory at Lexington Ave. (683-2434); $12 for three-day admission.

Benefits

"Great Sports Legends Dinner"—10/6 at 6:30 P.M.: A black-tie gala dinner to benefit the Buoniconti Fund to Cure Paralysis; Picabo Street, Wayne Gretsky, Bob Lanier, and others will be honored. Waldorf-Astoria, 301 Fifth Ave., at 50th St. (245-6570); $600-$25,000.

Lillet Chelsea Feast of the Senses—10/8 at 10 A.M.: Chefs from nine Chelsea restaurants will be challenged to create edible reflections of the work of nine artists, which you will get to taste. This event benefits the Community Research Initiative on AIDS. The Lillet Gallery, 531 W. 21st St. (924-3934); $30.

Sports

Thursday Evening Roll—10/8 at 6:45 P.M.: Fire up "Good Times" by Chic on your Walkman, strap on a pair of old-school quads, and roller-boogie with the freshest of 'em when the Empire Skate Club of New York hosts its weekly Thursday Evening Roll. Skaters of all levels are welcome; meet at Columbus Circle. Call 774-1774 for more info.

Norwegian Festival—10/11 from 9 A.M. to noon: Three running events are held here under the aegis of the New York Road Runners Club and its Norwegian chapter (read: Grete Weitz). In addition, an authentic Norwegian fishing village, fully stocked with food, folks, and fun, will be re-created in Central Park (by the Bethesda Fountain). The Norway Run is a 5K fun run that starts at 9:15 A.M.; Grete's Great Gallop, a half-marathon, begins at 9:30 A.M. Both races begin at 70th Street and East Drive. Rounding out the day is a Troll Stroll for 2- to 7-year-olds at 11 A.M. Distances for the stroll range from 50 yards to half a mile, and it begins just south of the 72nd Street transverse, across from the Bethesda Fountain. Limited race-day entries available; call 860-4455 for advance registration and further information.

Exhibitions

"Portraits of Hope"—10/8–10/26: Photographs of famous survivors of breast cancer. SABA Gallery, 116 E. 16th St. (477-7722); free.

"Bob Dylan's Eat the Document"—10/8–11/20: The first screening in over twenty years of a documentary that captures the madness that ensued during Dylan and the Hawks' 1966 tour of Europe, in which Dylan transformed himself from an acoustic folk singer to a plugged-in rock man. Museum of Television and Radio, 25 W. 52nd St. (621-6600); $10.

"The Triumph of Grand Central"—Through 11/11: Still photography by James Rudnick and text documenting the station's renovation, historic clippings, and a video installation featuring views from the celestial ceiling. Municipal Art Society's Urban Center, 457 Madison Ave., at 51st St. (935-3960); free.

"Threepennies and a Touch of Venus: The World of Kurt Weill"—Through 12/3: A screening series celebrating the life of the acclaimed composer. Museum of Television and Radio, 25 W. 52nd St. (621-6600); $10.

"The New Metropolis: New York, 1898–1998"—Through 12/1: A yearlong exhibition commemorating the consolidation of the five boroughs to form New York City. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672); $5.

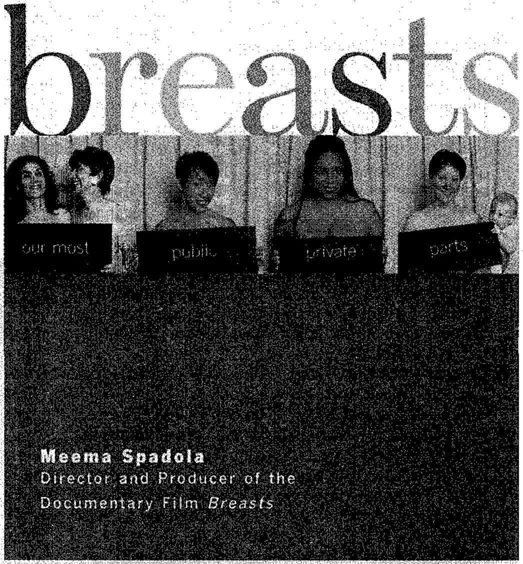
"Fashion and Beauty"—Through 11/7: A retrospective of Art Krane's photographs of fashion, figures, and cosmetics. Great Modern Pictures, 17 W. 24th St. (242-2581); free.

"Seinfeld's Diner"—Through 8/1/99: The set of the famous diner frequented by Jerry, Kramer, Elaine, and George is on display along with props and costumes. American Museum of the Moving Image, 35th Ave. at 36th St., Astoria (718-784-0077); $4.50–$8.50.

"Laurence Olivier: Four Crowning Achievements"—Through 11/29: A unique opportunity to better understand one of the most acclaimed actors of his era, this series features some of Olivier's best television work: *A Voyage Round My Father, The Collection, Love Among the Ruins, King Lear.* Museum of Television and Radio, 25 W. 52nd St. (621-6600); $10.

Online

New York Magazine on the Web—"Stephanie's Surf Report" (in the "Today" section of www.newyorkmag.com) visits a new Website each weekday. Where to click this week: A site that informs on politics, so you can make the time to take action; a place to out that obnoxious ex-boyfriend for the jerk he is; an online movie theater projecting the most fascinating part of every flick: the trailer; a parenting portal that starts with the ABC's; and a site that urges you to bitch and moan about your job, then do something about it. But before you leave us at www.nymag.com, check out all our other great stuff, like selected articles from the current issue and an expanded, searchable "Cue" section, plus daily picks of New York events in "Vanessa Takes Manhattan," daily deals from Angie Maximo in "Cheap Thrills," a new neighborhood guide to the East Village, a New York trivia contest, and oh-so-much more.



Happenings

Breast Intentions

Fall is here, the air is chilling, and it's time to think about . . . breasts. October is Breast Cancer Awareness Month, and a host of books, television programs, and events will tackle the topic from every angle—and every level of sophistication.

WHEN?	WHAT?	WHY?
OCT. 16	**BREASTS** It was bound to happen: the poor man's *Vagina Monologues.*	Meema Spadola spoke with more than 100 women—including the vice-president of the Itty-Bitty-Titty Committee—about their breasts in order to bring us this book, a collective breast exam analyzing "our most public private parts."
OCT. 20 AT 6 P.M.	**"WOMEN CONFRONT CANCER"** Free panel discussion at NYU.	A conversation with the breast-cancer survivors featured in the new book (same title), about their experiences with alternative therapies.
OCT. 20 AT 9:30 A.M.	**"HORMONES AND BREAST CANCER"** Fancy benefit luncheon and symposium at the Waldorf-Astoria.	While $350–$1,000 seems like an awful lot to pay to learn about hormones and see the Breast Cancer Research Foundation give out awards (one to Ralph Lauren, one to Dr. Benita Katzenellenbogen), 85 percent of proceeds go directly to research. We hope the rest buys you a darn good lunch.
OPENS OCT. 8 AT 6:30 P.M.	**PORTRAITS OF HOPE** Exhibition at the SABA gallery of photos from the new book of celebrity survival stories.	The collection is sold boxed with a blank "Journal of Hope," and every one of its 52 short portraits of inspiring, accomplished women (from Bella Abzug to Julia Child) reads like a Hallmark card. The good news is that the profits go to the National Alliance of Breast Cancer Organizations.
OCT. 24 AT 8 P.M.	**BREAST CANCER IN WOMEN OF COLOR** Documentary airing on Channel 13/WNET.	Investigates why fewer black women than white women get the disease but a higher percentage die from it.

Photograph courtesy of Wildcat Canyon Press.

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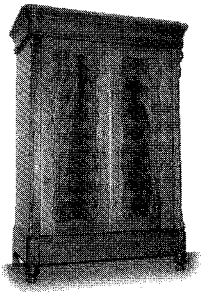

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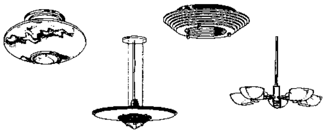

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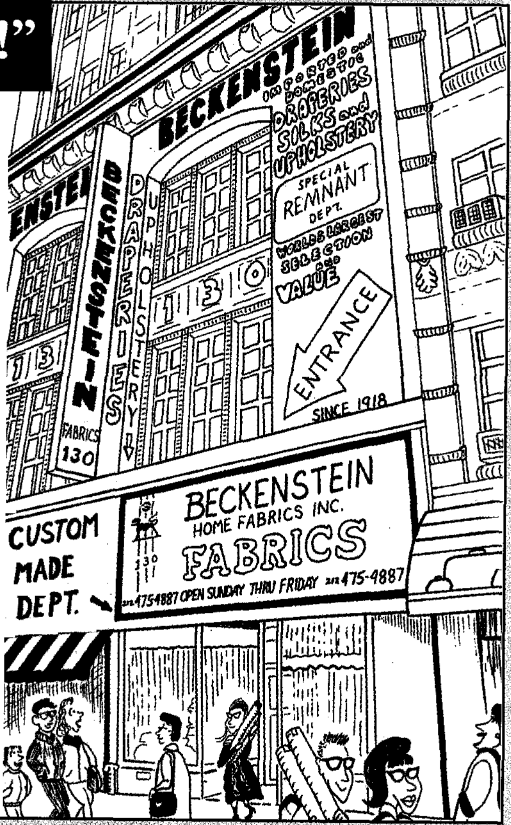
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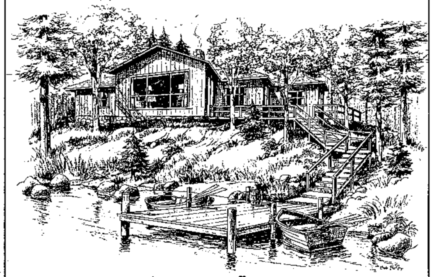

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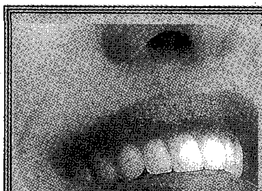

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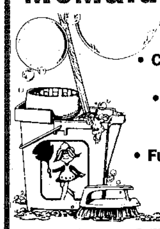

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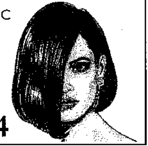

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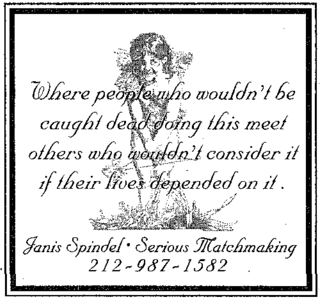
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Extraordinary—29, very pretty, classy, cool and confident, brown-eyed beauty. I am sexy, sweet, smart and successful, very cultured, with many interests. Skier and all-around adventuress! Are you a tall, handsome, interesting guy, 30-40? Note/photo/phone. 5523 ✉ ☎

Charlie Brown—Hoping to get married someday. Fortunately, I do have a third dimension - which includes the ability to be heroic at times and just downright shy at others. Some call me a Renaissance man, others a dilettante. But, at age 45, standing 5'6" and of average physique, I have become a man who does not shirk his responsibilities, either to his family or to the world in general. I live in Manhattan and work as an administrator in the non-profit sector. Financial independence has given me the luxury of pursuing various social and environmental causes to which I have dedicated myself. A strong academic background in cultural anthropology has made me a critical thinker who can see the world from many perspectives. Extensive work with Native Americans has taught me well how to listen without judging. Exposure to social problems has taught me mercy, and the strength of my convictions has enabled me to be strong. I find a woman attractive if she has kindness and integrity. I especially appreciate a woman who can stand her ground and is comfortable with her own sensuality. Though I have never been married and have no children of my own, I do not mind if you have kids. I frankly doubt that I would want to start from scratch at this point in my life. Interest-matching is nice but not necessary; I enjoy ballroom dance (especially swing), weekends in the Berkshires (hiking, music and good restaurants) and snorkeling in the Caribbean. Indoors, I like billiards, bowling and Ping-Pong. At other times in my life I have raised and owned horses, flown and jumped out of airplanes (not at the same time!), gone rock climbing, sailed on the open sea and sung in an opera chorus. 5472 ✉

Pretty, Upbeat, Bright—Educated woman, 38. Cherished by friends for my warm heart and quick smile. Lover of dance, scuba, skiing, sailing, travel and laughter. Seek witty, romantic, sensitive, successful gentleman of quality, 35-50, for a mutually rewarding relationship. Teenager and dogs included. Columbia student/Dutchess County resident. 5456✉

Strikingly Beautiful/Classy—Jewish, widowed brunette, 5'4", 120 lbs, warm, loving, compassionate, sensuous, with good sense of humor and a great smile. I enjoy theater, arts, golf, hiking; comfortable in dressy clothes or jeans/sneakers. Seeking male counterpart, 53-63. Photo. 5439 ✉ ☎

So Long Summer, Hello Handsome—45-55... You are sensational, secure, successful, smart, and looking for a very pretty, witty, warm, Wasp, Ivy, fashion industry star. Objective: An unforgettable "Autumn In New York". 5477 ✉ ☎

City Lady—Most refined, with shapely legs and eyes divine; I have good taste just like you do; write to me and I'll write to you. Please, let's exchange photographs. 5478✉

I Want It All—The romance, the friendship, the passion. You're a Jewish man, 32-43, who is extraordinarily successful (CEO, JD, investment banker), brilliant in the boardroom, very stable, generous to a fault, and lives life to the fullest. Spontaneity, honesty, laughter and fitness are priorities. If looks are important, I'm a knockout! Very beautiful, very fit (great body)... But the best of me is a warm, happy, ethical, classy, successful woman with a passion for life and a great capacity to love. Together, we enjoy mutual spoiling, a weekend in Paris, the Knicks and raising a family. Does the dream exist? Respond with photo/bio/phone and references from your mother or ex-wife. 5498✉

Handsome, Passionate, Free—61, happy with my life, successful, athletic, smart, good father, love funny things, with a truly loving heart and some wisdom. Seeking a lovely, smart, sensual young woman, 20-35, for an adventurous relationship that could be a joy for each of us. Please send note; photo okay but I will take your word. 5481 ✉

I Know That Special Woman Is There!—We: warm, nurturing, open, thrive on humor, love the arts, wide reading, long walks/drives, cooking at home/dining out, being with friends/family, evenings together. Successful in our careers, maturely, wisely intelligent. I: rugged good looks, 59, 5'11", 175 lbs, fitness of much younger man, psychologist, Columbia professor, white, divorced (long marriage, children). You: 35 plus, any culture/race, very attractive/feminine, trim. Exchange photo/bio/note. 5468 ✉

Shall We Dance?—Attractive, upscale, sophisticated, youthful 50ish woman, 5'4", blond, great shape, financially secure, emotionally available, fun. I enjoy working out, jogging, dancing, dining, film, etc. Seek an age-appropriate gentleman of means, with like interests, for friendship, companionship and passion. (212) preferred. Note/photo. 5470 ✉☎

Smell The Roses!—With a communicative, warm, handsome surgeon, incurably romantic, 5'10", lean, 43, with passion for the arts, fitness, travel. Seeks kind, bright woman under 37, empathic, for true love. Phone/photo a must. 5522 ✉ ☎

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Handsome International Businessman—Seeking very pretty, sexy, stylish young lady, 22-32, college-educated - long walks on the beach, candlelight dinner, travel and great times. Photo/phone. 5497 ✉☎

Seriously Intriguing—But not dangerous. Very pretty, slim, fit Ivy grad, Princeton-based Jewish female attorney. Seen every Hitchcock film, not especially into the Coen Brothers, seeking a new love. Preferences in a partner: bright, late 40s, likes tennis, cycling, theater, books - but, above all, a nice guy. 5516✉

Witty, Wealthy Jewish Physician—With hypnotic blue eyes and all-around good looks (37), seeks sexy, beautiful woman, 22-30, with inner and outer beauty. Note/photo. 5506 ✉

Successful, Long-Haired Beauty—Seeks man, 35-50, for romance and possibly more. She is athletic, enjoys dining out and travel. Photo and handwritten response, please. 5499 ✉

A Great Catch—Handsome and fit, divorced, white Jewish male, 42, plastic surgeon, in search of pretty and fit, single/divorced white female, 27-37, career-oriented, nonsmoker, for long-term relationship. Photo, please. 5471 ✉ ☎

Intelligent, Funny And Modest—Attractive professional - single white male, 30, 5'10", 160, in good shape, brown hair/eyes. Enjoys Janeane Garofalo, sushi, the Met, the Stones, old movies, and Romeo and Juliet (Dire Straits', Zefferelli's and Shakespeare's versions). Seeking a woman who is smart, happy, kind and funny, with a beautiful smile. Note/photo, please. 5518 ✉

Looking For Soul Mate—Attractive, bright, classy, vibrant, warm, independent widow seeks affectionate, caring, educated, successful, generous man, 55-68, to enjoy life, possible marriage. 5475 ✉

Handsome PhD—Single Jewish male, 35, 180 lbs, 6', bilingual (English/Russian), fit, successful, optimistic, Ivy-educated. I enjoy skiing, scuba, classical music, travel. Looking for attractive, professional Jewish lady, 23-33, with sparkle and passion for life. Note/photo. 5486 ✉

Warm, Attractive—Self-employed woman, intelligent, cultured, good humor, seeks male soul mate, mid 50s-60s. 5493 ✉

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A Romantic Prescription:—One cute, fit, slim male, 34, 5'5". Date as needed. Avoid contact if allergic to laughter. 5517 ☒☎

Hold Me Tight—Sincere, lively, bright, pretty, sexy, slim, successful Manhattanite, mid 40s, formerly married - loves the arts and the outdoors. Seeks warm, down-to-earth, sexy, adventurous soul mate who is his own unique person. Note/photo. 5496☒

Model Type—Toned body, athletic, very pretty, sexy, 5'1". Seeking very handsome, in-shape, white Catholic professional, 5'10" plus, 37-47. Photo a must. 5490 ☒☎

Perfect Timing—39-year-old Jewish male, surgeon specialist, 5'11", warmest heart, charismatic smile, athletic (tennis, golf, running), dynamic - seeks upbeat, positive, thin, attractive, wonderful woman, 20-mid 30s, to simply share a life. Bio/photo. 5453 ☒

Fun-Loving Female—Very attractive, enthusiastic, athletic, 41-year-old East Hampton resident, seeking established gentleman with own sense of style and humor, to share the adventures of life. Note/photo, please. 5457 ☒

Hope And Desire—Pretty blond psychologist, intellectual and fun-loving, seeks male partner, 52-65, for an amazing afternoon of our lives. 5469 ☒☎

Ready For Love, Marriage, 2-3 Kids—Very pretty woman seeking a special man, 30s-47, who's ready for the same, to share what really matters in life. Photo. 5491 ☒

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Wasp In Search Of Nest—33, 5'8", blond/blue, athletic. I love great champagne as well as cheap beer with great friends. Looking for male, 30-40, who has interests as varied as mine - travel, skiing, flying, boating, etc. Note/photo. 5492 ☒☎

For Rent With Option To Buy—Sincere, fun-loving male, 37, 5'7", into skiing, beach, NYC, concerts, seeks "nice" female. Available immediately! 5465 ☒☎

Huggable Seeks Snuggable—Happy, handsome, accomplished, very athletic, single, Jewish professional male teddy bear has open arms for smart, fit, smiling, fun-loving Jewish mate, 34-41, seriously ready for we/family. Photo helpful. 5502 ☒

Wanted: Future Mother—Scientist, accomplished musician, painter, writer, highly successful in business, seeking an intelligent, warm and cultured woman with whom to have a child that she would raise with my assistance. Please write me what you think I should know about you. POB 597, Ansonia Station, NY 10023. This same ad appeared in the 9/28 issue with the wrong box number. If you answered it, your letter didn't reach me. Please accept my apologies and write again.

Skier—Day-tripper and overnight, white male, 43, handsome, bright, adventurer, architect. You are 30-40, successful, independent, down-to-earth, beautiful and happy. Photo and note. 5484 ☒

Successful Attorney/Investor—5'9", slim, vigorous, athletic, nonsmoking man with time, resources and desire for varied travel, theater, movies, music, dining, sports - seeking long-term relationship with nonsmoking, slender woman, 45-57, up to 5'5", unencumbered by children or pets, to share sensitive, romantic, humorous, active, exciting lifestyle. Request descriptive note/current photo (a must). POB 220458, Great Neck, NY 11022-0458

Red Roses And More—Professional, 6'1", 30s, handsome, slim, charming, seeks attractive lady with intellect, 24-35, 5'4" plus, slender, for candlelight dinners, romantic relationship. Unless you write, we might never meet. Photo please. 5444☒

Long-Haired Blond Prefers Gentleman—Beautiful green-blue eyes, very attractive, atypical, shapely, classy, provocative LI professional, who also enjoys Manhattan culture, seeks upscale, attractive, sexy, 5'11" plus, trim, bright, witty, romantic, nonsmoking, accomplished, successful professional, 40-55, for life partner, best friend, enjoyment of life's finest. 5514 ☒☎

Special And Spirited—Long-legged, 5'8", slender, athletic, creative professional in TV sports industry. Down-to-earth, unpretentious yet quite sophisticated and well-traveled, easy to talk to, nonjudgemental, open-minded, sincere, kind and loving, 43 and Jewish, although religion not important. Lives in Fairfield County. Seeks evolved man, 40-55, with similar qualities. Note, please. 5440 ☒

Super-Pretty—Adventurous lawyer, 5'10", 135 lbs, 35. Loves wind surfing, skiing. Seeks handsome professional, 30-41, sensitive. Photo - will exchange. 5507 ☒

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Time To Turn Over A New Leaf!—Pretty, nonsmoking female, 35, Jewish/Italian, 5'7" brunette with dazzling smile! Me: bright, funny, down-to-earth, athletic, love to travel. Seek long-term relationship with a professional Jewish/Italian gentleman, 35-43, without kids. You: tall, masculine, not follically challenged, and financially/emotionally stable. (212)/(516)/(914) only. No photo/no reply. 5448 ☒☎

No Booze And Smoke—Adaptable woman sought - wilderness living (17 days, two times a year) - 25-35, 5'-5'4", regular-size, nonholistic, nonjudgemental, meat-eating, super-bad lady with good common sense and humor. Photography, writing, movies, classical music, biology interest a plus. 5441 ☒☎

Creative Writer—With professional career, attractive, slim and blond, seeks soulful, fit single male, 35-50, for arts, picnics, sports and life's pratfalls. Send note and photo. 5485 ☒

Youthful, Active—37-year-old Catholic male, Manhattanite, seeks bright, energetic, single white Catholic female, 28-35. I like skiing, tennis, blading, restaurants and culture. Photo. 5503 ☒

Looking For Someone Special—To share my life with. I'm 37, 5'6", Jewish, professional. I enjoy running, biking, dining out and cuddling. You are slim and pretty with a warm heart. 5458 ☒☎

Wish To Wed Warm, Wise Woman—To worship and wander world with. Nice, stable, dependable man, also smart and successful, wants to share life (upscale) with similar woman, 40-55. You: slim, petite, open, outgoing, intelligent, independent, elegant, happy and relaxed. Me: reasonable, Manhattanite, nonreligious Wasp, irreverent, tall, slim, fit, 60s, into good food and wine, music, movies, books, tennis and travel. We both want an equal partnership of best friends who respect each other and have irresistible chemistry. Photo/phone please. 5494 ☒

Good-Looking, Evolved Man—Financially very secure, with the soul of an artist, warm, witty, romantic, good-natured, looking for a soul mate. Divorced, just turned 60, have hair, great smile and a pulse. Love travel, plein-air painting, country drives with the top down, animals, movies. Want to fall in love and adore a truly beautiful, smart, adventuresome lady. Clear, recent photo a must. 5459 ☒

Attractive Jewish Female—43, slim and fit, Ivy-educated, likes tennis, movies, theater, dining. Note/photo. 5479 ☒

NYMessage

Dining Around—Hoping to meet four genuine, value-centered single men, 35-55, for casual dinner in a NYC restaurant. We are four creative, professional white females living successful, well-balanced life styles, physically/psychologically fit. We can go it alone but don't want to. Interested? Please send note/photo. 5463 ✉

Searching For that Special Man—Warm, compassionate Asian-American female MD, 43, many interests, hopes to share life with honest, down-to-earth, 38-48, romantic professional male. Could that be you? Note/photo/phone. 5480 ✉☎

Manhattan Attorney—Beautiful Jewish female, 37, slim, 5'4", varied interests, seeks professional, nonsmoking, sincere Jewish male forever. Note/photo. 5449 ✉

Downtown Man—TV professional, 40, 5'11", Irish-looking, bald and sexy, funny, communicative and articulate, into tennis, fine wine, cooking, film and mountains. Seeks slim white beauty, 30-35, who's independent, cool and clever, with career. Photo required. 5505 ✉

Independent Gentleman—43, fit, mannered, romantic, diverse and sensual, seeks bright, affectionate, open-minded, feminine woman to share life's indoor and outdoor pleasures. Appreciation of a suburban lifestyle, sense of humor and the ability to commit are essential. Pretty feet a plus. Note/photo/phone. 5437 ✉

Do Girls Really Want To Have Fun?—Midwestern businessman, 51, 5'7", 160, in NY every week, enjoys the NY experience: theater, restaurants, museums, and even occasional opera. I love live music, ski weekends and tennis in the park. NY is an adult playground. I would like to meet a fit, personable and intelligent woman, 35-45, for friend, companion, playmate. Note/photo/phone appreciated. 5446 ✉☎

Special Guy—Good-looking, good build, 36, 5'10", brown hair, green eyes... More important: fun and responsible, thoughtful, emotionally and financially secure, good values. Must be very attractive, slim, under 32, emotionally stable, for quality relationship. Please include a recent photo with your note. 5328 ✉

Cute Gay Guy—I'm a young 40, white male - Flatiron by day/UWS by night kinda guy who is sincere, faithful, successful and sharp-witted. I seek my counterpart for the start of a great relationship. Like me, be comfortable in jeans, suit or tux. Note/phone/photo, please. 5461 ✉

Very Handsome—Fit, 42 - looks 34, strong, sensitive, passionate, funny. Loves beach, movies, sunsets, fireplaces. Seeks person who considers herself spiritually and physically beautiful. Photo/note. 5483 ✉☎

Nurses Know Best—Jewish, divorced female, 50s, blond, very funny, smart and accomplished - looking for same in a man who's successful, compassionate, loves music, the arts and good living. Note/recent photo a must. 5451 ✉

Seeking Exceptional Woman—40s, divorced. You're an irresistible combination of substance, vitality, beauty, warmth, awareness and emotional balance. To your note/photo, I'll reply with my bona fides - you can judge if I meet your high standards. 5473 ✉

Continental Charm—Very attractive brunette, petite, very slender Manhattanite - multilingual, elegant, sophisticated, European education, widow, nonsmoker, well-traveled, very fond of cultural events, music, concerts and the like, great conversationalist. Looking for a gentleman with same attributes, 60s, for a serious relationship. Do not squander time... It is the essence of life. 5495 ✉☎

Best For Last—Fun, beautifully classy and vivacious woman, 39, trim 5'9", long flowing blond hair, warm hazel eyes, sexy, playful smile - seeks a great guy for keeps! Must be a fun-loving, tall professional, 37-45, with great friends and values, who is looking for a real relationship. 5515 ✉

Male, 54—Looks 53, successful, financially sound, 6'2", fit, shy, laconic, restrained, funny, nice-looking, Catholic-educated, intellectually inclined, free to travel, new to NYC - seeks thin woman, also intellectually inclined. Handwritten note/photo welcome. 5445 ✉

Beautiful, Blond, Tall, Thin Attorney—Seeks smart, savvy man, 46-62. 5447 ✉☎

Fun-Loving, Head-Hunting—Clean-living, forehand-swinging, freely-giving, guitar-strumming, co-op-owning, good-looking guy-next-door - seeks mind-expanding, pleasing-curves-producing, easygoing, no-airs-affecting, true-sense-of-humor-possessing woman (25-40) who feels now is the time. Photo optional. 5510 ✉

Very Beautiful, Nurturing Woman—Sensuous, upbeat, slim/petite, seeks successful gentleman, 52-65, who wants a permanent relationship - to share the joys of life with a dynamic lady who'll captivate you with her charm. Photo/note. 5513 ✉

Tawny, Terrific Woman—Shapely 5'6", nonsmoker, tennis enthusiast, photographer. Mad for Brahms' 2nd piano concerto, MJ, Savage Garden, blues 'n classic guitar, poetry - my own, Auden. A passion for peonies. Seek Mr. Tall with nice hands - excellent kisser, fond of animals, soul mate to help squeeze every ounce from my next 50 years. Zany, caring confident individual who listens and can relate to luv. 45 plus/any race. Note/photo/phone. 5467 ✉

Asian Gem, Renaissance MD—Passionate, pretty...sophisticated, sensual ...expressive, exotic...dynamic, delicate. Seeks worldly, intellectual, athletic, well-mannered, boyishly handsome gent, 36-46 - to cherish and love. Photo/note. 5501 ✉☎

Great Opportunity—For a woman in mid 30s. Successful financial professional, 41 years old, very good-looking, seeks a potential long-term partner who is intelligent, physically active and successful in her own right. Jewish preferred. I can make you laugh and I can make you sigh. Experience NY with this very special guy. Photo. 5443 ✉

Successful Corporate Executive—In fitness industry, mid 30s, outdoorsman, with year-round city/Hamptons life style, seeking petite, down-to-earth, in-shape yet sophisticated lady for long-term relationship. 27-34. Note/photo. 5504 ✉☎

Film Set Decorator—39, attractive and petite, seeks sensitive and articulate man, 35-45, for sharing movies, music, revelry and deep thoughts. Must have sense of humor and compassion for self and others. 5442 ✉☎

Male, 61—Skiing out west, bike riding, morning runs, candlelight dinners, fireplaces, romance. If you like, send photo/phone number/brief note. 5489 ✉

Do you feel

YOU ARE TOO PICKY

If there is something wrong with everyone you meet, come to me. It is time to meet the *right* people.

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Fitness-Minded For Sharing/Caring—Attractive, upbeat, flexible Jewish female looking for handsome, athletic professional, 38-50, for a serious relationship leading toward future together. 5452 ✉☎

Gay Male—Award-winning writer, 6'1", 63, 194, fit, good looks, seeks brilliant, successful mensch with zest, passion, loyalty, any age. Photo/note/phone. 5455 ✉

Westchesterite—Very pretty, divorced female, 45, successful, educated, commitment minded, seeks same in employed, divorced male. (914)/(203) only. 5511 ✉☎

Smart, Sensuous, Successful—Upbeat, cultured psychoanalyst, traveler, lecturer, who loves good cooking, good wine and looking good, jazz, classical, MOMA (Bonnard was great, Cezanne, Klimpt and Schiele were better). Seeks compatible qualities in sophisticated, successful man, 48-60. Sense of humor important. Photo appreciated. 5462 ✉☎

Slim, Feminine Aussie Gal—Mid 40s, blond, sapphire eyes, seeks Waspy man, 40s-50s, who likes outdoor sports and a lot of laughs, for serious relationship. Note/photo. 5466 ✉

Do You Visit Toronto?—Beautiful English rose awaits you! 40 plus, nonsmoker, highly educated, widely traveled, loves New York - especially the arts. Fun to be with! 5474 ✉

Leggy, Striking, Sultry—Beautiful, classy, single Jewish lady, 39, 5'6", 120, with a sparkling personality, a mischievous streak, an infectious laugh and a heart of gold - a native Californian, new to NYC. You're a dynamite Jewish mensch, 42-52. You're confident but not cocky, ultra-fun and funny, fit and super-successful but not a workaholic. Tennis/skiing/opera lovers are a pleasant plus. 5476 ✉☎

Fairways And Greens—This shapely, sexy brunette (34) would love to learn how to play. Looking for mature and fun guy ready to play seriously on the course of life. Photo a must. 5487 ✉

Pretty, Sexy, Slim 31—Selective, bright (MBA), fun, chic and witty Jewish female seeks equally cool, smart and funny Jewish male - handsome, fit, educated and established, 30-38. Photo. 5482 ✉☎

Seeking One Special Lady—Handsome surgeon, 36, 5'11", 180 lbs, athletic, warmhearted, kind, great sense of humor. Seeks intelligent, beautiful woman for relationship of romance, caring and passion. Photo. 5488 ✉

Handsome, Active And Sensitive—5'7", secure male who enjoys sailing, Harleys, golf, tennis, fine dining, travel and basic life enjoyment, is seeking a slim, petite, NY-based Jewish lady, 38-48, with similar interests, for a very serious relationship. Photo a must. 5500 ✉☎

Reliable, Successful, Handsome—Romantic, great shape, white male, 41. Enjoy traveling, skiing, cultural arts. Seeking very slim Asian or white professional lady for friendship with an open mind to marriage. Photo/phone. 5454 ✉

Divorced, Jewish, White Male MD—50, seeks Jewish white female, age 38-45, who enjoys long romantic walks on moonlit beaches, romantic interludes and candlelit dinners. Only intelligent, kindhearted females need apply. Picture optional. 5434 ✉

Dairy Queen Seeks Jelly Belly—Buxom brunette, 33, Jewish, petite. Searching for sincere Jewish man, 30-50. My interests: laughter, big dogs, theater, foreign films, playing pool and pampering you. 5519 ✉

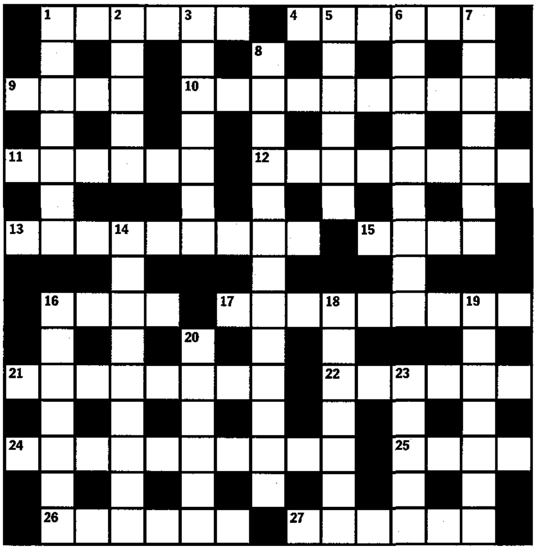
Sexy, Polished, Charming, Vivacious—Fit, green-eyed professional of Cuban descent, Catholic, with a pretty face, 32, gracious host, active volunteer - with adventurous spirit and diverse interests. Seeks successful, optimistic, family-oriented, fun, warm, good catch with Waspy good looks, to bring out the best in each other. Photo and note. 5508 ✉☎

Single White Male—40, 5'11", well-built, Italian, sincere, warm, passionate, handsome professional, seeking affectionate, sincere woman for relationship leading to marriage and family. Note/photo. 5450 ✉

Fit And Fun—Very successful, intelligent businesswoman, 40, 5'8", 125 attractive lbs, Jewish, stylish, sweet, sensitive. Loves travel, cooking, the stock market, sports. Seeks very successful Jewish male, 5'10" plus, with sense of humor, for forever. Note/photo. 5520 ✉

The 'Guardian' Crossword

ACROSS
1 Light breeze round the West. (6)
4 The buck stops here. (6)
9 Prompt and quiet staff. (4)
10 Return a faulty purchase, but apologise. (4,2,4)
11 Graduate goes to U.S. city, West Indies and African state. (6)
12 It is difficult being so sensitive. (8)
13 Phone-box vandalised by Oriental—one who can't stand immigrants? (9)
15 It enables one to pass as a traveller. (4)
16 They're evacuated during the shelling. (4)
17 Go in after fish and chips. (9)
21 Direction for a guardian? (8)
22 Plunder and desecrate a grave. (6)
24 Acts concerning gratuities. (10)
25 Job for a shipping company. (4)
26 In the East a strange sign, giving relief. (6)
27 Book illustrations laid out on the table. (6)



DOWN
1 Serving up uncooked food results in hostility. (7)
2 Diana's replaced by another woman. (5)
3 Big egg-producer from nothing, on the way to be wealthy. (7)
5 A portion for each. (6)
6 Rising like a defiant beast. (9)
7 Capital I invested in a new casino. (7)
8 Sole means of locomotion for children. (13)
14 Military command to requisition weapons. (5,4)
16 Go ahead and get caught in deeper trouble. (7)
18 A shady put-up job. (7)
19 Drivers seen in crash—full of drink. (7)
20 Mother and child in a jam? (6)
23 Get state permit to have a servant. (5)

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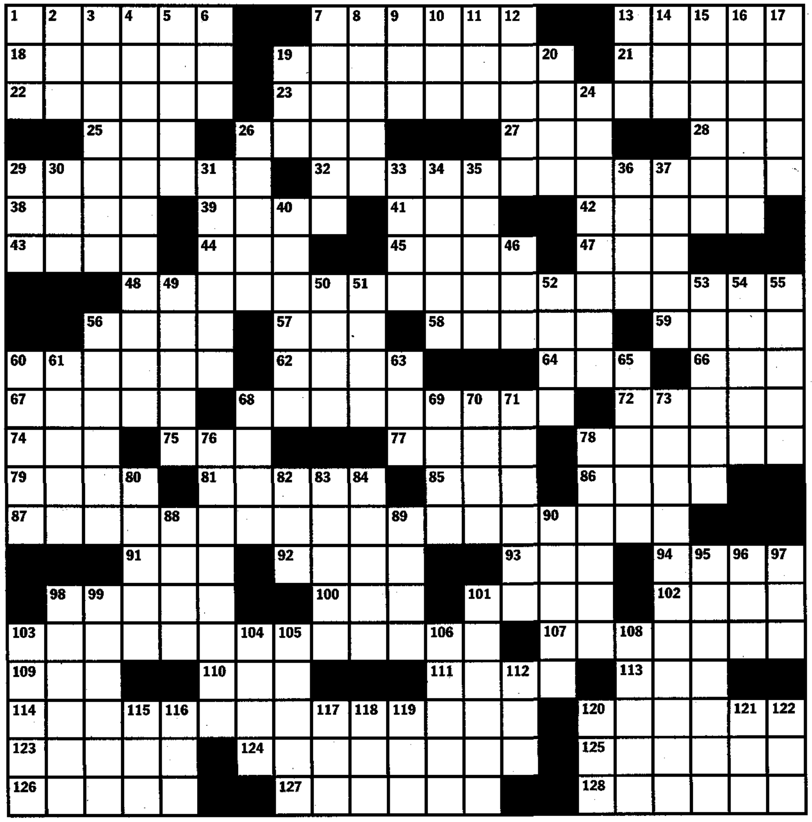
'To Be Frank': 'Cue' Crossword • By Maura B. Jacobson

ACROSS
1 Snazzy
7 Splintered piece
13 Omits
18 Shark-sucking fish
19 Bach hymns
21 Pola of the silents
22 That old school enthusiasm
23 FRANCIS
25 Grid goals, for short
26 Rio girl, in a song
27 Conger
28 Cyclotron particle
29 Partner of snap and pop
32 FRANCIS ——
38 Flivver
39 "—— a man with seven wives"
41 Taproom order
42 Fashions
43 React to a tearjerker
44 Phone-button 8
45 Coin of Iran
47 Mil. mail depot
48 FRANÇOIS
56 Dutch South African
57 Opposite of oui
58 First name in cosmetics
59 Arab bigwig
60 Memorable Maria
62 Innerspring feature
64 Suffix for Siam or Japan
66 Rubber tree
67 German sub
68 Archduke FRANCIS ——
72 Small valleys
74 Fido's foot
75 Motor-club insignia
77 Actress Pitts
78 Evaluate
79 Frosted the cake
81 In delicate health
85 Big Board monogram
86 Remainder
87 FRANCO
91 Pronoun for a ship
92 Roman god of love
93 "—— Gotta Be Me"
94 Volvo rival
98 Gun carrier
100 All —— day's work
101 Certain Hindu believer
102 Andean Indian
103 FRANCISCO
107 Afternoon chinaware
109 UFO passengers
110 Whopper
111 Halo glow
113 Kiltie's cap
114 FRANCIS
120 Baltimore bird
123 Grand —— National Park, Wyoming
124 Involved
125 Franz of "NYPD Blue"
126 George Welles's middle name
127 Uses one's brains
128 Really hate

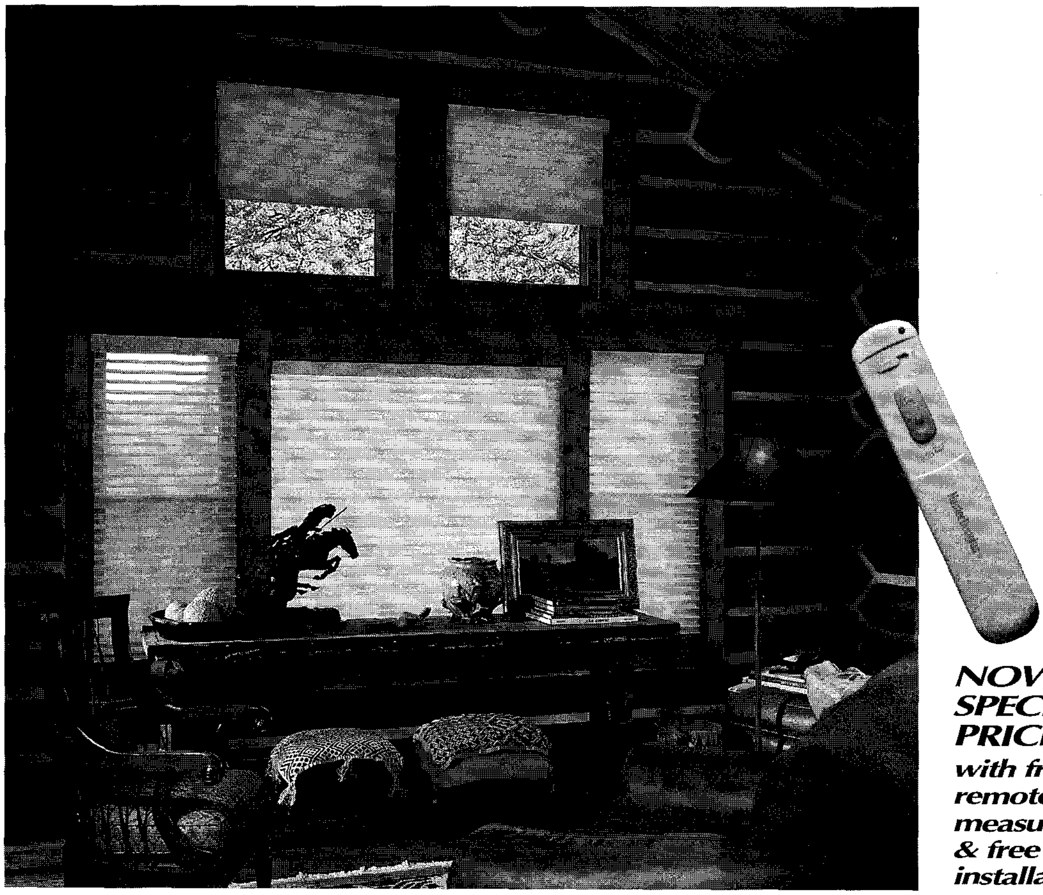
DOWN
1 Soon-to-be grads
2 Vim
3 Do a takeoff on
4 FRANCIS ——
5 Make a body search
6 Sun ——sen, Chinese statesman
7 Take a —— (try to do)
8 All-stops train
9 Pension plan abbr.
10 Comic-strip prince
11 Yale, familiarly
12 Change the clock hands
13 ——Cat (winter vehicle)
14 Barbie's beau
15 Set on fire
16 Monastery heads
17 Medici city
19 Roman 106
20 Canonized femmes: abbr.
24 Prevailing weather conditions
26 Fictional uncle
29 Crow's comment
30 Feel remorse
31 Metric quarts
33 Square-dance site
34 Cream of the crop
35 Paper quantities
36 Slangy refusal
37 Idolize
40 Elicit
46 In the spotlight
49 Ranch in "Giant"
50 It's in a jamb
51 City of northern Oklahoma
52 Started golfing, with "off"
53 Charm against harm
54 Brother of Frasier
55 Go formal
56 Hair dryer
60 Same as 92-Across
61 Oriental manual calculators
63 Claiborne or Smith
65 Ford flop
68 Monte Carlo game
69 Unsophisticated one
70 Spumante city
71 Beaverlike fur
73 FRANCIS
76 In spite of everything
78 FRANCIS
80 Tivoli's Villa ——
82 Parseghian of coaching fame
83 Turkey's largest port
84 Hotelière Helmsley
88 "Moonstruck" star
89 Football's Tarkenton
90 Tony musical of 1980
95 Windflower
96 Play division
97 ——relief
98 Restraining rope
99 First symptoms
101 Electrical-energy units
103 Arrive at
104 Similar to
105 Fake a punch
106 Seal the cracks
108 What only God can make, in a poem
112 Paint-the-town hue
115 Excessively
116 Gloucester's Cape
117 Utmost, as a degree
118 Moo goo —— pan
119 Andy Gump's wife
120 Not even
121 Lily, in Lille
122 Part of i.e.



Solutions to last week's puzzles appear on page 106.

NEW YORK

NEED SOME PRIVACY? NO STRINGS ATTACHED.



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